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HISTORY AND METHODS OF
ANCIENT AND MODERN PAINTING

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HISTORY AND METHODS OF ANCIENT & MODERN PAINTING

VOL. III

ITALIAN PAINTING OF THE FIFTEENTH AND SIXTEENTH CENTURIES, INCLUDING THE WORK OF THE PRINCIPAL ARTISTS OF THE FLORENTINE, UMBRO-FLORENTINE, PADUAN, MURANESE, AND VENETIAN (TO THE VIVARINI AND THEIR FOLLOWERS) SCHOOLS

(CONTINUED FROM VOL. II)

BY

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"THE PRINCIPLES OF ORNAMENT," "COLOUR HARMONY AND CONTRAST,"
"HISTORIC ORNAMENT," "Fresco PAINTING," "COLOUR
DECORATION OF ARCHITECTURE," ETC.

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PREFACE TO VOLUME III

THIS volume is a continuation of the second on *The History and Methods of Ancient and Modern Painting*, and treats of Italian painting in the fifteenth and sixteenth centuries, beginning with the life and works of Benozzo Gozzoli and including the great masters of the Florentine School, also the Umbro-Florentine and Umbro-Romagnol painters. It also includes Raffaele, Mantegna, the Muranese and early Venetian painters, from the Vivarini to Crivelli, and a chapter on Antonello da Messina.

In order to keep all the volumes of this work as far as possible of the same size, it has been considered necessary to issue another volume, which will embrace Italian painting of the seventeenth and part of the eighteenth centuries, so that the four volumes will complete this survey of painting from ancient historical times down to the eighteenth century in Italy.

The fourth volume, which will complete Italian painting, will be published shortly.

J. WARD.

CONTENTS

CHAP.	PAGE
I. FLORENTINE PAINTING (<i>Continued from p. 302 of Vol. II</i>): BENOZZO GOZZOLI, COSIMO ROSSELLI, ANDREA VERROCCHIO, BOTTICELLI, FILIPPINO LIPPI, AND DOMENICO GHIRLANDAIO . . .	1
II. UMBRO - FLORENTINE AND UMBRO - ROMAGNOL PAINTERS: PIERO DELLA FRANCESCA, MELOZZO DI FORLI, MARCO PALMEZZANO, GIOVANNI SANTI, AND LUCA SIGNORELLI	56
III. FLORENTINE PAINTERS OF THE TRANSITION, FROM THE FIFTEENTH TO THE SIXTEENTH CENTURIES: LEONARDO DA VINCI AND FOLLOWERS: LORENZO DI CREDI, FRA BARTOLOMEO, ALBERTINELLI, BUGIARDINI, FRANCIABIGIO, AND ANDREA DEL SARTO . . .	91
IV. MICHELANGELO BUONARROTI AND SOME FOLLOWERS	150
V. RAFFAELLE SANZIO AND HIS PUPILS	187
VI. SCHOOL OF PADUA IN THE FIFTEENTH CENTURY: SQUARCIONE AND ANDREA MANTEGNA . . .	224
VII. PAINTING IN NORTH ITALY IN THE FIFTEENTH AND SIXTEENTH CENTURIES: VENETIAN PAINTING —THE MURANESE AND THE VIVARINI . . .	246
VIII. PUPILS AND FOLLOWERS OF THE VIVARINI, INCLUDING BASAITI, BONSIGNORI, CIMA, BARTOLOMEO MONTAGNA, CRIVELLI	266
IX. ANTONELLO DA MESSINA	287
INDEX	299

LIST OF ILLUSTRATIONS

	<i>Facing page</i>
BENOZZO GOZZOLI.	
The Paradise: Riccardi Chapel, Florence	4
ANDREA VERROCCHIO.	
The Baptism of Christ: Academy, Florence. . . .	19
SANDRO BOTTICELLI.	
The Virgin of the "Magnificat": Uffizi, Florence . . .	28
Madonna and Saints: Academy, Florence	30
FILIPPINO LIPPI.	
Annunciation, with SS. John the Baptist and Andrew: National Museum, Naples	39
DOMENICO GHIRLANDAIO.	
Detail from Fresco, Birth of the Virgin: Church of S. Maria Novella, Florence	52
Adoration of the Magi: Chapel of the Hospital of the Inno- cents, Florence	54
PIERO DELLA FRANCESCA.	
Baptism of Christ: National Gallery, London	63
GIOVANNI SANTI.	
Madonna and Child, with Saints and Angels: Fresco in the Church of S. Domenico, at Cagli	76
LUCA SIGNORELLI.	
The Flagellation of Christ: Brera Gallery, Milan . . .	81
Detail of the Fall of Antichrist: Fresco in the Cathedral of Orvieto	87
LEONARDO DA VINCI.	
The Virgin of the Rocks: National Gallery, London . .	101
Mona Lisa (La Joconde): Louvre Gallery, Paris . . .	107
BERNARDINO LUINI.	
The Virgin and Child, with SS. John and Martha: Fresco in the Brera, Milan	110

LIST OF ILLUSTRATIONS

Facing page

LORENZO DI CREDI.

The Virgin Adoring the Infant Christ: National Gallery,
London 118

FRA BARTOLOMMEO.

The Deposition from the Cross: Pitti Gallery, Florence . . 128

ANDREA DEL SARTO.

Virgin and Child with Saints, "Madonna dell' Arpie":
Uffizi Gallery, Florence 147

The Virgin and Child and St. Joseph: Prado, Madrid . . 148

MICHELANGELO BUONARROTI.

Figure of Adam, from the Creation of Man: Sistine Chapel,
Vatican, Rome 162

The Madonna and Infant Christ with St. John the Baptist and
Angels: National Gallery, London 176

RAFFAELLE SANZIO OF URBINO.

The Virgin and Child with SS. John the Baptist and Nicholas
of Bari (The Madonna degli Ansdei): National Gallery,
London 199

The Transfiguration: Vatican Gallery, Rome 220

ANDREA MANTEGNA.

The Virgin and Child with St. John the Baptist and The
Magdalen: National Gallery, London 243

ANTONELLO DA MESSINA.

The Crucifixion: Royal Museum, Antwerp 292

David Baran Mukherjee -
1 College Row - Calcutta

History and Methods of Ancient and Modern Painting

CHAPTER I

FLORENTINE PAINTING

(Continued from page 302, Volume II)

**BENOZZO GOZZOLI, COSIMO ROSSELLI, ANDREA
VERROCCHIO, BOTTICELLI, FILIPPINO LIPPI,
AND DOMENICO GHIRLANDAIO**

BENOZZO GOZZOLI (1420-1498). The full name of this Florentine painter was Benozzo di Lese di Sandro. His first masters may have been the Pesselli, for there are many features and types in his early works, as well as a certain affinity of style, that would indicate he was either a scholar or close follower of these masters. He probably derived his fondness for the introduction of animals, birds, knights on horseback, splendid costumes, and spacious, rich, and well-cultivated landscape from the Pesselli. He was closely connected, however, when a young man, with Fra Angelico and was very much influenced by him, so much, indeed, that we may accept their relationship as that of master and pupil.

Though he has left many interesting and

2 HISTORY AND METHODS OF

important works that show he was an artist of considerable power, who could design pleasing compositions, and execute them in a vigorous method of painting, he cannot be included in the ranks of the epoch-making masters of the Renaissance. He assisted Angelico at Orvieto in the frescoes of the S. Brizio Chapel in the Duomo, in 1477, and later in those of the Chapel of St. Nicholas in the Vatican.

Benozzo was one of the first artists to see the beauty of the material world. He delighted in the representation of all natural objects and appearances, such as rich landscapes, with groups of trees, villages, country villas, cultivated hillsides, valleys and rivers, animals, and birds of many varieties; in short, the still-life, and animated life, of the world he saw around him. His architectural backgrounds, for the most part, are elegant in design, and rich in their forms, consisting chiefly of arcaded constructions, galleries and balconies with their slender pillars, all designed in the lighter Florentine style. He often, however, where his scenes and incidents were represented in cities or interiors, overcharged his compositions with an exuberance of architectural forms, so that the figures, which ought to be the chief actors of the drama, take a secondary position.

We have already mentioned that in 1449 Benozzo left Fra Angelico, and found his way to Montefalco, near Foligno, in Umbria,¹ and worked there until about 1456, when he carried the

¹ See Umbrian School, vol. ii, chap. xi, pp. 184-185.

principles and practice of Florentine painting to Umbria, and so helped to influence many of the local Umbrian painters.

Among his works at Montefalco is the fresco of the "Madonna and Child Surrounded by Saints and Angels," which he painted over and outside of the portal of the Church of S. Fortunato, also an "Apotheosis of S. Fortunato" on one of the altars, an "Annunciation" on one of the walls, and on the high altar the legend of "St. Thomas Receiving the Girdle." These were all painted in 1450.

In S. Francesco, now the picture gallery of Montefalco, Benozzo painted the walls of the hexagonal choir in 1452, with frescoes, representing the legend of S. Francis, and also with many portraits of popes, cardinals, and fathers of the church, in medallions, as well as figures of saints and angels. Below the window he painted the portraits of Dante, Petrarch and Giotto. These frescoes in this old church are some of his best works, and they show the influence of his old master, Angelico, more particularly those on the wall on the right of entrance, which represent the "Madonna with Saints," the "Crucifixion," and "Christ Blessing."

Shortly after finishing this work he painted an altar-piece for a church in Perugia, with the Madonna and four kneeling saints. This is one of his finest works, and is now preserved in the Pinacoteca of Perugia, No. 20, in the Sala VII.

After leaving Umbria, Benozzo went to Florence, and was commissioned by Pietro de'

4 HISTORY AND METHODS OF

Medici to decorate the Chapel of Medici palace, now the Palazzo Riccardi, the walls of which he painted in fresco with a continuous procession, full of incidents, and representing the progress, or journey of the Magi, through a rich and diversified country. Kings and knights on horseback, lords, pages, squires and attendants, are sumptuously arrayed in richly-embroidered garments. The hunting-party occupies the left wall, looking towards the window, where there are some hunting leopards and hawks admirably drawn and painted. This is one of the best-preserved fresco paintings in Florence, though it has been cleaned and restored in places. The processional form of the work, which covers three walls of the Chapel, the rich decorative details and the interesting landscape remind us of the Cassone paintings of the Pesselli. The "Paradise" or "Garden of Heaven," which adorns the walls above and around the window, with the beautiful angels kneeling in adoration below, and hovering above, might have been designed by Fra Angelico, but they lack the intensity of devotional aspect that belongs to Angelico's angels. The frescoes contain portraits of many of the chief nobility of the time, and include those of Cosimo de' Medici, Lorenzo the Magnificent, and one of the artist himself. The general colour is warm and rich in its glowing tones, the effect being considerably heightened by a free use of gold on the horses' trappings, and embroideries of the dresses. The work is executed in the buon-fresco method, with the exception of the blue draperies, and other



Alinari

THE PARADISE. RICCARDI CHAPEL, FLORENCE: BENOZZO GOZZOLI

blue colours, which have been painted *a secco* after the plaster was dry, this being the usual method observed by most of the Florentine fresco painters.¹ This great undertaking was completed shortly after 1459.

Benozzo also painted the altar-piece for this Chapel, but that work is no longer in the Chapel, and all that remains of it is the predella, which is now in the Uffizi Gallery, No. 1302, and has for subject the Resurrection and Saints.

The central panel of another altar-piece of his of this period, is the "Madonna and Saints," No. 263, of the National Gallery. Above the Virgin's throne angels with extended wings, and richly dressed, hover in the clouds. SS. John, Zenobius, Peter and Dominic, are standing around, and SS. Francis and Jerome kneel in front of the throne, on the steps of which are two goldfinches. The dress of S. Zenobius is particularly rich with gold ornamentation, and all the saints have golden nimbi. The colouring of this well-preserved work is a rich harmony of blue, crimson and gold. Of the three predella belonging to this altar-piece, one each is now at Berlin, Milan and Buckingham Palace.

A very interesting and beautiful work is the octagonal-shaped panel in the National Gallery which has the subject of the "Rape of Helen." This panel is described as a work of the School of Gozzoli. It has probably been the lid of a *cassonette*, or wedding-gift box. If not a work of Benozzo's it is equal, if not superior, to his average

¹ See vol. i, pp. 174-175.

productions, and the architectural setting resembles his work. It is remarkable for its bright scheme of colouring and extremely careful finish. The architectural parts are parti-coloured in clear and bright tints of pink with warm cream-coloured lights, bright blues, reds, dark brown, black and golden yellows, while the cap and hose of one of the figures, as well as a lady's dress on the right are in pure vermilion.

Benozzo left Florence in 1463, and went to San Gemignano, where he remained until 1467, and at that place and the surrounding neighbourhood he painted many frescoes and executed other commissions. He was there commissioned by Domenico Strambi to paint a fresco of S. Sebastian above the second altar on the left in S. Agostino, and also to decorate the choir with scenes from the life of S. Augustine. The former work was executed in 1464, and during this year and the following one he painted, with the aid of assistants, the great series of seventeen pictures, illustrating the life of S. Augustine, from his early school-boy days till his death. These works are in a triple course, and are very unequal in merit. Most of them are now in a very damaged state.

In the parish church, La Collegiata, of San Gemignano, on the entrance wall, Benozzo, with some assistance, painted a "Martyrdom of S. Sebastian" in 1465, where the saint is of a colossal size; various other figures are around him shooting arrows. The style and execution is here below the average of Gozzoli's usual work.

There is also on the right wall of the choir a work by him of the "Madonna and Saints," painted in 1466, and in the same year he painted a fresco of the "Crucifixion" in the cloister of the Convent of Monte Oliveto, near San Gemignano, but this is an inferior work betraying the hands of assistants.

In the Chapel of the Ponte dell' Aglicna, near Certaldo, Benozzo and his assistant, Giusto d'Andrea, decorated a Tabernacle with frescoes of the "Crucifixion," the "Deposition," and the "Martyrdom of S. Sebastian," all of which are now much damaged.

At San Gemignano, in the year 1467, Benozzo restored and completed Lippo Memmi's great fresco, the "Maesta," in the Palazzo Comunale, adding some figures to it on the right.

The most important undertaking by this painter was the extensive series of wall paintings he and his assistants executed in the Campo Santo of Pisa. In some of the groups and incidents in those great works Benozzo is seen at his best, but it must be said that these works, as a whole, or what is now left of them, for they are rapidly perishing, are very unequal. This is not surprising, for apart from the inequality of Benozzo's own powers, the work of his assistants, in quality, fell below that of the master. The chief of the assistants employed in these works was Zenobi Macchiavelli. It is also evident that the painter, Cosimo Rosselli, had a good share in the execution of these wall paintings, for his own frescoes in the Sistine Chapel are

much in the style and manner of some of the Campo Santo works.

Benozzo was occupied in the Campo Santo from about 1469 until 1484. His great works here represent twenty-three scenes and episodes from the Old Testament, beginning from the history of Noah until the Visit of the Queen of Sheba to King Solomon. The paintings occupy the greater part of the north wall, and the whole of the work is executed in tempera on the plaster, not in buon fresco, which chiefly accounts for the bad state of the work at the present day. It remains an unexplained mystery as to why Gozzoli adopted this method of painting on walls exposed to the open air, in a tempera medium, and yet adopted the more permanent method of buon fresco for his indoor paintings, as in the case of the Riccardi Palace frescoes. Year by year the colours have been and are still falling off, owing to the powdery state of the surface, and now much of the work has disappeared. The wall painting of the "Vintage" and "Noah's Drunkenness," two subjects in one compartment, is, from what can be judged of the present state of the series, perhaps the best in composition. On the left is seen the grapes growing on a pergola, and men and girls gathering them, girls are treading the winepress, and other incidents are represented. On the right is depicted Noah in disgrace, and his family around, and also a pleasing group of figures in the mid-distance. In the compartment where the subject of the "Tower of Babel" is painted, the artist has introduced

portrait-figures of Cosimo de' Medici, the latter's son, Piero, and his grandsons, Lorenzo and Giuliano. Benozzo died in 1498, probably at Florence, and was buried in the Campo Santo.

ZENOBI DE MACCHIAVELLI (1418-1479). This Florentine painter, according to Vasari, was a pupil of Benozzo Gozzoli, and one of his best assistants in the Campo Santo frescoes, but Venturi states he was a pupil of Pessellino. His works show that he was greatly influenced by Fra Filippo Lippi, and the few authentic examples from his hand that are still in existence prove that he was a more important painter than has been formerly thought.

His finest existing work is the picture of the "Madonna Enthroned," with the infant Saviour and Saints, No. 108, in the National Gallery of Ireland (Dublin). This is a work of a very pleasing composition, where the six figures, a little less than life-size, agreeably fill the space enclosed by the frame. The saints standing on the left are S. Bernardino of Siena and another, and on the right S. Louis of Toulouse (or S. Nicholas of Tolentino) and S. Jerome. The figures are tall in stature, and have well-designed draperies, but the Virgin's dress, and especially the robes of the two saints on the right, have a surplusage of voluminous folds. The original colouring has been well preserved and is still very clear, fresh and bright. The painting is boldly treated in strong light and shade. The Virgin's dress is a light rose-red and her mantle bright blue, with a green lining. S. Bernardino has a grey-green

habit, the saint next to him in red, S. Louis, or Nicholas, has blue, red, and white robes, and S. Jerome's robe is a rose-grey colour. In regard to the colour of the flesh in Zenobi's pictures, it is of a cooler and more natural tone than Gozzoli's flesh-colour, being more of a pinkish-grey, and without the reddish tone of the latter's work. The picture, which was originally in the Church of S. Croce, Pisa, is signed "*Opus Zenobii De Machiavelis.*" The nimbi and upper part of the picture are in gold.

Another picture by this painter is the "Madonna and Child," enthroned and surrounded by saints and angels, No. 586, in the London National Gallery. This work has a gold background. The Virgin's mantle is pale blue, patterned with silver stars. Two angels dressed in pink and green are playing instruments at the foot of the throne. In the side and separate compartments are two saints on the right, and two others on the left, and nine angels stand behind the Virgin. The Louvre Gallery contains a picture by Zenobi, a "Coronation of the Virgin," which is signed and dated 1473, and another signed work of his is the "Madonna and Child," with saints, now in the Academy at Florence.

Giusto d'Andrea was another of Gozzoli's pupils, or assistants, who worked with him on the Campo Santo frescoes, and also at Gemignano. Giusto was a painter of inferior talents to Macchia-velli; his drawing is indifferent and his colour in flesh painting is of a disagreeable brick-red tone. He is represented by pictures in the

Academy at Florence, and by one in the Museum at San Gemignano. In the Dublin National Gallery there is a panel by him representing two saints, Mark and Augustine. This is one wing of an altar-piece, the other being in the National Gallery of Scotland.

COSIMO ROSSELLI (1439–1507). This painter was the pupil of Neri di Bicci, who was an artist of mediocre powers. But as a very young man Cosimo came in contact with Benozzo Gozzoli, probably when the latter arrived in Florence from Umbria, about 1456, and may have been employed by Benozzo as an assistant, first in Florence, and afterwards on the Campo Santo wall paintings at Pisa. In any case Cosimo was greatly influenced by Gozzoli, as well as by Fra Angelico, especially in his early work, but later he studied the works of Masaccio and Ghirlandaio to some purpose.

His finest fresco painting is that in the Chapel of the Sacrament, in S. Ambrogio, Florence, which represents the scene of the "Removal of the Miraculous Chalice," or "Procession of the Corpus Christi." The priest holds up the sacred cup, which is adored by monks, priests and nuns, who kneel before and around him, and a crowd of spectators stand around dressed in the costumes of the period. Many of the male figures are very dignified in pose, and there are many pleasing female heads. Much of the work shows the influence of Masaccio and Ghirlandaio. The dates of 1456 and 1486 have been given for the painting of this work; the style, however,

proves it as being a still later production. His altar-piece of the "Assumption of the Virgin" in this church is a work of 1498.

In Florence, Cosimo painted, among other works, a fresco in the left cloister of SS. Annunziata representing S. Filippo Benizzi taking the Servite Habit, and also a fine picture of the "Coronation of the Virgin," a late work, painted in S. Maria Maddalena de' Pazzi, in 1505.

He spent some years at Lucca, where he painted in the Duomo frescoes of the "Descent," and "Story of the True Cross," on the left wall of the entrance, and in the Church of S. Francesco, the fresco of the "Presentation of the Virgin."

His frescoes in the Sistine Chapel in the Vatican, are "Christ's Sermon on the Mount," "Moses Destroying the Tables of the Law," and the "Worship of the Golden Calf." The fresco of the "Last Supper" has been ascribed to Cosimo, but this is not a work of great merit, and is likely to have been painted by assistants. The other frescoes ascribed to him are not of great interest, and are much crowded with figures; the best of them is the "Sermon on the Mount," where there are some pleasing groups of figures, diversified in scale and arrangement. In the figures, and also in the rich landscape with its cultivated hills, trees and towered buildings, the influence of Benozzo Gozzoli is clearly seen. The incident of the "Cure of the Leper," on the right, in its grouping and general formation reminds us of Masaccio's compositions. Cosimo Rosselli was assisted in his frescoes of the Sistine Chapel

by his chief pupil, **PIERO DI COSIMO** (1462–1521), who also painted, on his own account, in this chapel the fresco of the “Destruction of Pharaoh.” Piero had accompanied his master, about 1480, when he would not be much more than twenty years old, and returned with him to Florence in 1485. Vasari states that Piero helped Rosselli in the portraits and landscapes of his frescos. The same writer also relates that Piero remained with his master until the latter’s death.

Piero di Cosimo was also known as **Di Lorenzo**, his father’s name. He was a very capable and interesting painter, and noted as well for his great industry. Clever he was, but, as Vasari tells us, he was a very eccentric and solitary person, a misanthrope, who eschewed company, and was very much wrapped up in himself. Though he helped his master, Rosselli, to a very great extent, he was a keen student of the art of many other painters such as Ghirlandaio, Verrocchio, Credi, Signorelli, Leonardo and Filippino, all of whom influenced him in various ways.

He painted in tempera, and also in oil, works both of a religious and mythological kind, many of which are in private and public collections in England and on the Continent, and also in America. All of his works are extremely interesting in design, some are charming in colour, and excellent in technical qualities. One of his early works is the beautiful warm-toned tempera painting of the “Death of Procris,” No. 698, in the National Gallery. Here beside the recumbent figure of Procris, a satyr kneels on the left, the large

hound, Lælaps, painted in a reddish colour, sits on the right, and other dogs and some birds are seen in the background, on the seashore. Piero in this work displays his fondness for painting animal life. The flesh tones of the figures are very warm, almost red. These hot tones of the flesh in Piero's paintings are strongly characteristic of his master's work, and also of Benozzo Gozzoli's paintings. Works of his, of a similar mythological class, but not so successful as the Procris picture, are the "Mars and Venus," No. 107 of the Berlin Museum, and the "Wedding of Perseus Disturbed," No. 84, in the Uffizi Gallery, and three others with subjects representing the story of Perseus and Andromeda are in the corridor of this gallery. All of these works are painted in oil, and are full of varied incidents and representations of animal life in rich landscape backgrounds. They have been painted as decorative panels for rooms and festival-cars.

In the Louvre Gallery there are three pictures by Piero, namely, the "Youthful Baptist," the "Coronation of the Virgin," and a very finely-coloured painting of the "Madonna and Child, with a Dove," No. 1662.

Piero excelled in portrait painting; one of his finest is that of "Giuliano di Sangallo," No. 254 in the Hague Collection, and among many others may be mentioned the "Man in Armour," a Florentine general, No. 895, in the National Gallery, where in the background is seen the Palazzo Vecchio with the statue of Michelangelo's

“ David ” in front of it, and his highly-decorative half-length portrait of “ La Bella Simonetta,” the Genoese wife of Guiliano Vespucci, whose beauty and gifts of the mind were celebrated by poets, painters and princes. This charming portrait, which is now in the Museum at Chantilly, is not so much a study from the life, as a splendid composition of decorative design. It is the profile of a fair and beautiful woman, painted against a rich landscape, where the shape of the clouds add to the beauty of the composition. Her golden hair is a finely-designed mass of intricate platings, decked with pearls and jewels. Around her neck is a garland with a curious design of a twisted green snake. Piero had as his pupils the two celebrated painters, Fra Bartolommeo, and Andrea del Sarto.

ANDREA DEL VERROCCHIO (1435–1488). This great Florentine master was a pupil of Donatello in sculpture, and of Alessio Baldovinetti in painting. His authentic pictures are extremely rare, and not a single painting that has been ascribed to him is a finished work, or is wholly a work from his hand. His great influence, however, as a teacher on his pupils and followers, and the drawings and examples of bronze sculpture that he has left, compensate for the scarcity and possible loss of his paintings. His studio was one of the most renowned in Florence, and was the training-school of Leonardo da Vinci and Lorenzo di Credi. Perugino for some time also worked there, as well as many others who were attracted to this famous school.

Vasari says of Verrocchio, that "he was a goldsmith, a master of perspective, a sculptor and carver, a painter and musician." His works in sculpture were mostly executed in bronze, and he certainly has done his finest work in that material, in which he has shown his unrivalled powers as a designer and modeller, and his great knowledge of form, anatomy and perspective. In these respects he carried the art of the goldsmith and sculptor to a still higher perfection than his great contemporary, Antonio Pollaiuolo, with whom he worked in parallel lines, namely, in the application of the scientific and artistic laws of anatomy, perspective design and form, the principles of which they found in nature and successfully applied them to their art. With these they formulated the fundamental structure on which Leonardo da Vinci afterwards built, and it is by a study of Leonardo's work that we can appreciate the extent and proper value of Verrocchio's teaching. Antonio Pollaiuolo and Verrocchio sometimes worked together. It is well known that in company, in 1477, they carved two of the compartments of the dossale, or altartable, of the Baptistery of Florence.

A few of the celebrated works in bronze sculpture by Verrocchio may be mentioned, among which is the beautiful life-size bronze of the youthful David, now in the Bargello, Florence. This figure shows Verrocchio's consummate knowledge of anatomy. The attitude is perfect in its freedom, expressive in action, and full of youthful buoyancy. It is as dignified and as fine as one

of the old Greek bronzes, but greater in its realism, for more attention is given to the reproduction of the forms and action of the living model.

From 1478 till 1480 Verrocchio was engaged on the making of the candelabra for the audience hall of the Palazzo Pubblico, Florence, and adorning it with reliefs and rich ornamentation. In the courtyard of the Palazzo Vecchio is a beautiful bronze fountain-figure of a winged boy with a dolphin. This dainty figure was executed by Andrea for a fountain in one of the villa-gardens of the Medici, at Carreggi, and afterwards removed to the old palace at Florence. It is the recognised type in form and style of that which we notice in most of the drawings and paintings of infants and young children in the works of Leonardo da Vinci, Lorenzo di Credi and Luini. They all are distinguished by the same natural roundness and fullness of form, and are alike of the same good proportion, with the exception of Lorenzo di Credi's works where the infantile plumpness is exaggerated.

In 1472 Verrocchio finished the tomb of Cosimo de' Medici, in the entrance to the Sacristy of S. Lorenzo, Florence. This is executed in bronze, and is a finely-proportioned design of a dignified simplicity. Outside the Or San Michele, Florence, is his bronze group of "Christ and St. Thomas," a work of 1483, in the execution of which he had the assistance of his pupil, Lorenzo di Credi. The group displays his searching study of anatomy, and all the details of the flesh forms,

drapery, and its embroidered ornamentation, are carefully modelled and finished by chiselling.

Verrocchio's greatest work in bronze sculpture is the world-famed equestrian statue of Bartolommeo Colleoni, at Venice, which he left unfinished at his death. Ruskin, when speaking of this great masterpiece of Florentine art, said that he did not believe there was "a more glorious piece of sculpture existing in the world." The original model for this work was made by Verrocchio, but the statue was cast in bronze after his death by Alessandro Leopardi, the Venetian sculptor. It would be almost impossible to imagine a more noble embodiment of a spirited war-charger, nor one with more stateliness of step and swing, nor a rider seated so firmly in the saddle, and in such perfect harmony with the movement and nobility of his steed.

Though there are a few pictures where the composition and parts of the painting are ascribed to Verrocchio, there is only one authentic work from his hands, and even parts of this are said, by some writers, to have been the work of another master. This is the well-known picture of the "Baptism of Christ," which is now in the Academy of Arts at Florence. Vasari informs us that it was painted by Verrocchio for the brethren of the Vallombrosa, at S. Salvi. The work is much injured and the figure of S. John is unfinished. The Redeemer is represented in the centre of the picture as an almost nude figure, with His head slightly bowed, and hands placed together in prayer; on the left the Baptist is drawn as a



Brogi

THE BAPTISM OF CHRIST. ACADEMY, FLORENCE: ANDREA VERROCCHIO

tall and somewhat lean and ascetic figure. His action, movement and anatomical rendering recall the works of Antonio Pollaiuolo. His figure is balanced on the left by a group of two kneeling Leonardesque figures of youthful and extremely beautiful angels, who wait on the Saviour. The stream, rocks, tree and sky, with the bird winging its flight to the wood, are features of a quiet and still landscape that harmonises so perfectly with the sacred scene. The Dove and the hands of the Eternal are represented in the centre above, and over the head of Christ.

There is a beautiful picture in the National Gallery, "The Virgin Adoring the Infant Christ," No. 296, which has been at various times ascribed to Ghirlandaio, Antonio Pollaiuolo, and to Lorenzo di Credi. It is quite likely, however, to have been designed in the studio of Verrocchio, and the painting may have been executed by one, or perhaps more, of Verrocchio's pupils. There is much in this work which suggests the manner of Lorenzo di Credi, and he may have had the principal share in the execution. A drawing for one of the angels in this picture by Verrocchio is preserved in the Uffizi Collection. The Infant in the work is of the similar plump type that may be seen in Lorenzo's picture, No. 132, in the National Gallery, and there is also a great similarity in the drawing of the hands in both pictures. In regard to its composition, colour, execution, and in short, to its great pictorial beauty, it is one of the finest works in the National Gallery. In all the range of Italian art it would

be very difficult to find a sweeter or more beautifully conceived figure of an angel than the one on the left in this picture, with the lily in her hand.

Another of these pictures, from the studio of Verrocchio is the "Annunciation," No. 3450, in the Uffizi Gallery, and also the picture of the "Madonna and Angel," now in the Berlin Gallery, and which is ascribed to Andrea.

The celebrated profile portrait of a lady, the wife of Giovanni de' Bardi, in the Poldi-Pezzoli Museum at Milan, is a very fine and interesting example of Florentine painting, and is a work of Verrocchio's time. It has been given to numerous painters, and is catalogued as a work of Piero della Francesca. Mr. Berenson suggests Verrocchio as the painter of it, but Miss M. Cruttwell is more positive that it is a work by Antonio Pollaiuolo. It is a head, however, that might well have been drawn by Verrocchio and painted by Lorenzo di Credi. It might also be said that it has a strong similarity to the refined drawing and execution of the portrait of Beatrice d'Este, ascribed to Leonardo da Vinci, in the collection of the Ambrosiana at Milan, but has less of the realism of the latter. The picture of the "Virgin and Child," No. 104, in the Berlin Museum, is, according to Mr. Berenson, an early work by Verrocchio. Many works in various continental galleries, that are doubtfully ascribed to Leonardo da Vinci, and to Lorenzo di Credi, pupils of Verrocchio, are quite likely to have been, partly in design and painting, the work of the master, in which he may have been assisted by his famous

pupils, and therefore they can only be described as school pictures that were painted in Verrocchio's studio.

SANDRO BOTTICELLI (1444–1510). This celebrated Florentine master was the favourite pupil of Fra Filippo Lippi, and was in a great measure influenced by Antonio Pollaiuolo, and also by Verrocchio. His full name was Alessandro di Mariano Filipepi, which was shortened to Sandro Botticelli, the latter surname being adapted from his brother Giovanni's nickname. He is said to have helped Fra Filippo Lippi on the latter's frescoes in the Duomo of Prato, when he was quite a youth. From all accounts he was apprenticed to a goldsmith, as a boy, who was quite probably his brother Antonio, for it is known that his brother kept a goldsmith's shop in Florence. Sandro, however, took up the practice of design and painting with his master, Fra Filippo, at an early age.

One of Botticelli's first works, if not the earliest existing, is the oblong panel of the "Adoration of the Magi," No. 592, in the National Gallery, a work which is strongly reminiscent of Fra Filippo's manner. This panel is likely to have been painted before the date of his "Fortessa" (Fortitude), a picture now in the Uffizi Gallery, No. 1299, and which is the first of his pictures mentioned by Vasari. This early work of the "Fortessa" was painted about 1470, and about the time when Piero Pollaiuolo was engaged in the painting of the "Virtues," for the Mercanzia of Florence. ~~It appears to have been~~

executed by Botticelli to form one of the series, of which the former artist had furnished the greater part for the decoration of the Palace of the Mercatanzia, and in its general style, especially in the anatomical rendering of the figure, it reveals the influence of Antonio Pollaiuolo. The figure is that of a seated female, wearing a winged helmet and holding a club. Like the other figures representing the "Virtues" in this series, "Fortitude" sits in a very ornate architectural niche, and wears a richly-embroidered dress.

However much Botticelli owed to his early masters he eventually succeeded in forming an original style of his own, so strongly marked in its individualism, that no painter during or after his time was able to adopt more than his mannerisms, though many have closely followed him, from his own day down to some English artists of the nineteenth century—Burne Jones, for example, whose work has often much in common with the poetic creations of Botticelli. Though he has been excelled in draughtsmanship, colouring and technical methods, by some of the great Florentines, yet there is an intense and refreshing element of beauty in his work, of a rare and uncommon kind, a visualisation of the spiritual charm and poetry of nature, which has not often been rendered in line and colour.

Botticelli did not paint pictures of people, places, or things; second or third-rate painters might do this much better than he, but this master presented the spirit, the life, the freshness,

the joy and sadness of nature and humanity, eliminating all but the essentials of his sacred or secular themes. Most of the artists of Botticelli's time were realists, and he began his career in the school of realism, which makes it all the more surprising that he developed his style in an opposite direction, but this must remain a tribute to his originality and genius, and justifies his position as one of the innovators in the art of the Renaissance.

Sandro's early education as a goldsmith, and more particularly as a designer for goldsmith's work, gave him great opportunities for the practice of lineal draughtsmanship, and the effects of this practice are apparent in all his works, which, above all else, are remarkable for the beauty and subtlety of their firm and sinuous line, which expressed movement, and sometimes vigorous action. He subordinated the realism of anatomy, proportion in his figures, and the functional nature of drapery to the decorative harmony of line composition and movement, especially so in his allegorical and poetic compositions, such as the "Primavera," the "Birth of Venus," "Pallas and the Centaur," the Louvre frescoes, and other works of a similar class.

We are fortunate in England in having in the National Gallery no less than six examples of Botticelli's work, some of which are the finest of his paintings. There is also one, a "Madonna and the Infant John" in Mr. J. P. Heseltine's collection, and two panels in the possession of Mr. L. Mond.

Among Botticelli's early works are the two small panels, "Judith" and "Holofernes," Nos. 1156 and 1158 in the Uffizi Gallery, Florence. For beauty of line, movement and colour, these highly-finished works deserve a place among the gems of Florentine art. They are as great in their way as the famous "Hercules," by Antonio Pollaiuolo. The portrait of a "Man with a Medal," probably one of the Medici family, No. 1154, in the Uffizi, is another early work, which shows the realistic side of Botticelli's painting. These works were all probably painted about 1470.

Sandro's painting of "S. Sebastian," No. 1128, in the Berlin Gallery, was painted about 1473-74 for the Church of S. Maria Maggiore, Florence. This work shows the influence of Antonio Pollaiuolo. The *tondo* or circular-shaped picture of the "Adoration of the Magi," No. 1033, in the National Gallery, is a work of the year 1476. This work shows something of the style of Filippino Lippi, and was formerly ascribed to the latter, but it reveals much more of the beginnings of the formation of Sandro's own style. It contains a great number of small figures with the Virgin and Child in the centre. In the foreground some horses are seen, and in the background is a landscape with ruined buildings. In the following year, 1477, Sandro painted the more important version of the "Adoration," now in the Uffizi, No. 1286, for an altar-piece of the Church of S. Maria Novella, Florence. This work was the finest that he had painted up to

this time. Vasari says that it produced a great sensation among the artists and the public in Florence, and practically made the painter's reputation.

In the year 1478 Botticelli was commissioned by Lorenzo di Pierfrancesco to paint the world-famed picture of "The Spring"—the "Primavera"—for his villa at Castello. This picture is now in the Academy of Florence, No. 80, and if it is not the masterpiece of Botticelli, it is the loveliest of his works. The subject-matter of the picture is naturally one of a gay and glad-some kind, but Botticelli has presented a subdued and restrained variety of joy, a very dignified form of gaiety. An elusive and undefinable mysticism pervades the whole work. Even the exulting figure of Flora, with her wonderful flower-embroidered dress, is that of a stately and serious-minded personage, and the gracious Venus, who with great dignity of mien holds her Court in the centre of the myrtle grove, has almost the pose of a saint by Perugino, while no form of dancing could be more sedate or more orderly than the measured round of the Three Graces. Here we have Christian art in spirit and in form, applied to the illustration of a classic allegory. It is generally understood that the subject of this beautiful picture has been furnished by some verses of Poliziano's *Giostra*. The colouring is low-toned, almost of a brownish monochrome, a picture in twilight of which the greatest feature, however, is the beauty of its decorative line. The figures are nearly all on

one plane, and fill the space in an even distribution, reminding us somewhat of Antonio Pollaiuolo's "Battle of the Ten Nudes"; they have very little roundness, and are almost silhouetted against the background, which is very flatly treated, thus giving the work a Japanese-like effect. The contours of the figures are emphasised with a strong brown outline.

The same class of mythological or allegorical paintings embraces such former-mentioned works as his celebrated and beautiful picture of the "Birth of Venus," No. 39, in the Uffizi Gallery, the "Mars and Venus" of the National Gallery, No. 915, the "Apelles' Calumny" (after a description of a picture by Apelles), No. 1182 in the Uffizi, the frescoes from the Villa Lemmi, near Fiesole, which are now in the Louvre, Nos. 1297 and 1298, and the allegory of "Pallas Athene and the Centaur" of the Pitti Gallery. All these works are distinguished for the beauty of their lineal composition more than for any other pictorial quality which they possess. In regard to the colour, or what remains of it, in the frescoes of the Louvre, it may be said that it would be difficult to find a more beautiful scheme of colour-harmony in Botticelli's works than the arrangement of lovely tints which still adorns these damaged frescoes. These interesting wall paintings were executed in the Villa Lemmi in 1486, but were hidden for many years under whitewash, when in the year 1873 they were discovered and removed to Paris. One of the scenes represents a portrait-figure of Giovanni

Tornabuoni, who stands before a group of beautiful allegorical figures which personate "Venus and the Three Graces," or, possibly, the "Virtues."

Botticelli painted numerous pictures of sacred subjects, most of which are treated with elaborate carefulness in drawing and execution, and many are very richly coloured. His favourite shape was the *tondo*, or circular form, for his world-famed pictures of the Madonna. In his female faces he nearly always gives a wistful and dreamy expression to the eyes, and especially so to those of the Virgin, imparting to the whole countenance a strange and quiet sadness. Even in the faces of his angels and children there is a pensive expression, which often denotes a chastened kind of joyfulness.

In his wonderful picture of "The Nativity," in the National Gallery, nothing could be more joyous than the rapturous and exulting dance of the lovely angels in the golden glory, in the upper part of the picture, and of the movement of the angels below who embrace the shepherds. This ecstasy of joy is revealed in the vivacious action and pose of their figures, in the swirling and fluttering draperies and wings, but their faces, where seen, have the usual quiet and serious expressions which are never absent from Botticelli's pensive creations.

This beautiful picture is a late work, and is signed and dated 1500, and has an inscription in Greek which explains its significance, namely, the heralding of Christ's Kingdom on the earth. It was painted after the death of Savonarola, and

it is assumed that it was Botticelli's testimony to his love of the great revivalist, and his adherence to his doctrine and teachings. The scene of the Nativity is represented under the pent-house roof in the centre of the picture, and in the crevices of the rocks below, the demons, terrified at the advent of the Saviour, are trying to hide themselves. The shepherds in the dress of friars, whom the angels are embracing in the lower part of the picture, are intended to represent Savonarola and his martyred companions.

The colour of the flesh in Botticelli's paintings is nearly always of the same yellowish-grey with occasionally a slight tinge of red, but the general effect is more inclined to be cold than warm, with an almost universal umbery-brown tone in the shadows. He adopted, with little variation, these sallow tones, not only in the flesh painting of his pictorial compositions, but in his portraits of men and women. The portrait of the young man with the red cap, No. 626, in the National Gallery, is an example of this kind of colouring.

The finest of Botticelli's Madonna pictures is the splendid *tondo*, No. 1267, in the Uffizi Gallery, known as the "Magnificat," which is excellent in composition, and grand in its conception. It expresses more depth of religious sentiment than any other work by this master. The composition fills and harmonises with the circular space in a most admirable manner. The Virgin, who is dressed in a green and gold-embroidered mantle, with a wonderfully-painted transparent veil over her head, bends down and



THE VIRGIN OF THE "MAGNIFICAT."
UFFIZI GALLERY, FLORENCE: BOTTICELLI

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writes in a book the words of the Magnificat, her hand being guided by the infant Saviour, who gazes into His Mother's face. The inspired Child in this picture sits in an easy and natural attitude, and is the most beautiful figure of the infant Saviour that Botticelli has ever painted. Two angels crown the Virgin, and three others whose heads are close together, form a charming group. The sky of the landscape beyond lights up the centre of the picture.

In comparing the features of the Virgin in all of Botticelli's Madonna pictures with those in similar paintings by Perugino, Raffaele, and Fra Filippo Lippi, we note the persistent strain of pensive melancholy which imparts to the expression of the Mother of Christ an undefinable charm. Maternal love and tenderness combined with deep religious sentiment are portrayed in the expressions of Perugino's Madonnas, and the same characteristics belong to those painted by Raffaele, but rendered in a still more elevated and unrivalled degree, while the features of Fra Lippi's Madonnas, though marked by thoughtfulness, are cast in a more earthly mould. If we attempt to describe the typical expression of a Madonna by Botticelli we should be inclined to say that it is as devoid of religious rapture as it is of any tinge of earthliness. It is rather the imaginative creation of a great poet who presents his work in line and colour. It may be pointed out that there is no reciprocity of look or thought between Mother and Child in Botticelli's sacred pictures. The abstracted expression of the Virgin

would signify that for the moment her mind is occupied with solemn thoughts of the future, and there can hardly be any doubt that it was the chief aim of the painter to visualise as far as possible this frame of mind in the Virgin's features.

The "Madonna of the Pomegranate" in the Uffizi, and the "Madonna and Angels," No. 15, Sala D, in the Ambrosiana, Milan, where two angels hold open the crimson covering of the tent, are two other beautiful and richly-coloured *tondos* by Botticelli. Another of these works is the "Virgin and Child with two Angels," No. 275, in the National Gallery, which is painted in a rich Umbrian scheme of colouring. The greater part of the execution of the latter picture is not Botticelli's work, but the design of the whole picture and the painting of the angel on the right must be given to him.

For the Church of S. Barnaba, Florence, he painted a very fine altar-piece, representing the "Madonna, with Saints and Angels." This work, with its four predella subjects is now in the Academy of Florence. The composition of the principal panel is well balanced, though somewhat formal. The faces of all the figures are exceedingly well painted, revealing an intense and religious thoughtfulness in their expressions.

In the year 1481 Botticelli contracted, together with Ghirlandaio, Perugino and Cosimo Rosselli, to paint a series of frescoes for Pope Sixtus IV, in the Sistine Chapel at Rome, and was appointed superintendent of this extensive work. Here



Brogi

MADONNA, SAINTS AND ANGELS. ACADEMY, FLORENCE: SANDRO BOTTICELLI

Sandro painted the series of portraits of the popes on the upper part of the walls of the Chapel, and also three of the large frescoes, namely, "Moses and the Daughters of Jethro," the "Destruction of the Children of Korah," and the "Temptation of Christ." The last named is the finest of the three, and occupies the central panel on the wall, between Ghirlandaio's work, "The Calling of the Apostles," and Pinturricchio's fresco of "The Baptism." The fresco of "The Temptation" has three incidents, namely, where Satan, in the dress of a Franciscan friar, points to the stones at the feet of Christ, again, where he is standing close to the Saviour, and where Satan, at the command of our Lord is thrown into space. Part of this fresco has also the incident of the "Sacrifice" or "Purification of the Leper," where all the details of the rite are depicted, in accordance with the Mosaic Law. The building in the background of this wall painting is a representation of the then recently-erected Ospedale di Santo Spirito, in Rome. Sandro's fresco of "Moses and the Daughters of Jethro" is a fine composition, which contains several scenes, as "Moses drawing the Water," "Killing the Egyptian," "Driving the Shepherds from the Well," and his kneeling before the "Burning Bush," also a procession of figures on the left. All the figure groups in this fresco are admirable in design, and are placed in a very interesting landscape, where there is a row of trees in the centre stretching away in perspective to the distance on the right.

In his fresco of the "Destruction of Korah, Dathan, and Abiram," he has introduced many portraits of the Roman dignatories of the time, and one of himself, with a cap on his head, and dressed in black. In this fresco the figure of Moses is very fine and dignified.

The Sistine frescoes were finished about 1483, and in 1484 Sandro returned to Florence, when he painted, and finished in 1485, an altar-piece of the "Madonna and Saints" for the Chapel of the Bardi, in S. Spirito. This is a beautiful work where the enthroned Virgin, with S. John the Baptist, and S. John the Evangelist, on either side, are painted in a leafy and flowery setting of palms, cypresses, lilies and roses. We have previously mentioned that he was engaged in the year 1486 on the Lemmi Villa frescoes for Giovanni Tornabuoni.

In the year 1489 Savonarola came to Florence to commence his great preaching crusade. Sandro, and many other artists of the time, listened to his words, and in obedience to his teaching abandoned the painting of any subjects that were not of a purely religious kind. So instead of secular and mythological works Botticelli painted church banners, and "Triumphs" of the zealous Girolamo. At this time, and in his later years he may have also painted some of his beautiful Madonna pictures. The "Nativity" of the National Gallery, already described, was possibly his last important work.

During his later years, Sandro illustrated Dante's poem of the *Divina Commedia* with many

beautiful drawings of the scenes and incidents, which are full of poetic imagery. The figures with their graceful and fluttering draperies, the foliage and scattered flowers are all delicately drawn. Among them are the rose-crowned Beatrice and Dante by her side, as they appear in Paradise. Botticelli made at least two sets of illustrations for the *Divina Commedia*, one for the edition of the poems which was published in 1481, and another which he executed still later for one of the Medici family. The latter series was at one time in the Hamilton Palace Collection, but are now at Berlin, with the exception of eight sheets, which are in the Vatican, Rome. Botticelli died in 1510, and was buried by the side of his father in the Church of Ognissanti, Florence.

Many pictures which have a considerable similarity to Botticelli's work have been ascribed to him, and some of them are catalogued as works of his school. Some of these doubtful works are of great merit, and are good examples of composition, colour and drawing, but fall short of the vigour and force, and lack the intensity of the mystic charm that pervades the work of this master. It is, therefore, not surprising that there should have been some unknown painter of the past with a personality and power of artistic expression that have much affinity with Botticelli and his work. The paintings in question have certain distinguishing marks and qualities of their own, apart from their similarity to Botticelli's work, that would

prove they were all painted by the same, but unknown, artist. To this nameless painter Mr. Bernhard Berenson has given the title of "Amico di Sandro," whom he describes as "an artistic personality between Botticelli and Filippino Lippi," and who may have been a pupil, or companion, of Botticelli.¹

The English student may see two or three of these pictures which Mr. Berenson ascribes to Amico di Sandro, in the National Gallery. One of them is the "Adoration of the Magi," No. 1124, an oblong picture, where the Virgin is seated in front of a ruined building, with the Child on her knees and St. Joseph by her side. Before her kneel the three kings, arranged in a semicircular position; eight spectators stand on either side, and some horses on the right, and behind all is a very hilly and rocky country. The colouring is fresh and variegated. Another of these pictures is that of the "Virgin and St. John," No. 1412. This is a most interesting work; the inclination of the Virgin's head and the veil suggest Botticelli, but the drawing of her features shows a distinct difference, when compared with Botticelli's Madonna pictures. The draperies are suggestive of Filippino's work, but the St. John, and the Infant especially, on the other hand, remind us of the Botticelli types. The general composition is very fine, with its well-balanced landscape, and the colouring is clear, soft and harmonious.

¹ See "Amico di Sandro"; B. Berenson, *Study and Criticism of Italian Art*, p. 46, Bell, 1912.

A third picture of this class is the portrait of Esmeraldi Bandinelli, one of the Ionides Bequest pictures, in the Victoria and Albert Museum. This is a half-length female figure of a blonde complexion, standing in a hall, or passage, opposite a window opening. One of her hands rests on a pillar and the other holds up a portion of her drapery. This picture is ascribed to Botticelli. It might well be a work by Ghirlandaio, but Mr. Berenson unhesitatingly gives it to Amico di Sandro.

The portrait of "La Bella Simonetta," No. 353, in the Pitti Palace, Florence, has been for a long time ascribed to Botticelli, also the portrait-bust of a youth in the Lichtenstein Collection, Vienna, the portrait of Guiliano de' Medici, in the Morelli Collection at Bergamo, No. 83, a "Madonna and Child," No. 82, in the Berlin Gallery, and "Tobias and the Archangels," in the Turin Gallery are a few of the principal works which Mr. Berenson gives to this artistic personality, Amico di Sandro.

FILIPPINO LIPPI (1457-1504) was the son of Fra Filippo Lippi and Lucretia Buti. He was twelve years old when his father died, and was then placed under the guardianship of Fra Diamante. Three years later he became the pupil of Botticelli. Though he assimilated in his own work something of the style of his master, he was also influenced by the works of his father, most likely through his early teacher, Fra Diamante, who was chief assistant to Fra Filippo. He eventually formed a style of his own, which

was animated, graceful and refined. His work was bold in design and frank and decided in execution, and like his master, he imparted movement to his figures and draperies, though it cannot be said that the folds of his draperies were always functional in design. His works have more realism than Botticelli's, but are not realistic as regards light and shade, for he avoided anything like roundness in his forms, and was more inclined to treat everything almost in a flat, but solid, manner of painting. In his flesh painting he generally used low tones, thickly laid on, and delicate grey shadows, obtained by glazings, but in his draperies he often employed rich and gay tints. He was inferior in power and originality to his master, Botticelli, nor did he rise to the same level as his father, Fra Filippo. Still his reputation was great in his time, and his paintings were much sought after. This arose from their great attractiveness, for they had a certain ornate beauty which distinguished them; they were as popular as he was himself as a man, for we learn that he was a modest and courteous person, and one who was much beloved by everybody who knew him. Filippino was, therefore, entrusted with many commissions for altarpieces, smaller panel pictures and frescoes, but the most important task that fell to him was the completion of the frescoes of the Brancacci Chapel, in the Church of the Carmine, Florence, which had been left unfinished by Masaccio, a task which he performed with considerable credit and advantage to himself.

One of Filippino's early works is the *tondo* of the "Madonna and Angels," in the Corsini Palace, Florence. The infant Christ, in the Virgin's arms, is taking flowers from an angel; there are four other angels, three of whom are kneeling, and the youthful St. John. The colouring is fresh, bright, and delicate, and the work is reminiscent of Fra Filippo's manner. Another early work is the altar-piece in the cathedral of Lucca, where four saints are represented, namely, SS. Helena, on the right, holding the Cross, Roch on the left, and Sebastian and Jerome in the central part. The four figures, which are very tall, but graceful, almost fill the panel, making a good decorative arrangement, as they stand in a flower-decked landscape.

One of his best works is the beautiful "Vision of St. Bernard," with the portrait of Piero di Francesco del Pugliese, the donor, which was painted about, or shortly after, 1480, and is now in the Badia, Florence. This is a much finer and more important work than the one of the same subject by his father, Fra Filippo, which is now in the National Gallery. It is vigorous in design, and remarkable for its extreme richness of detail of figures, rocks, buildings, trees and flowers, all of which are most carefully finished. St. Bernard sits at his desk, where he has been writing, in the open air, and with uplifted head, he is looking on the face of the Virgin, as she appears to him in a vision. She has a beautiful expression of benign tenderness. The boy-angels around her are exquisite creations, and they,

in their turn, regard the saint with a loving eagerness.

Two other pictures which, with the "Vision," represent the highest level of Filippino's achievements, and which were likely to have been painted about the same time, when he was doing his best work, between 1486 and 1494, are the "Madonna and Child," with the Donor, Tania di Nerli, in S. Spirito, Florence, and the beautiful *tondo* of the "Holy Family with St. Margaret and St. John," now in the Warren Collection, Boston, U.S.A. The Nerli altar-piece in S. Spirito is a very dignified composition. The two figures, St. Catherine on the right, and St. Martin on the left, both bend slightly inwards as they present the kneeling Donor and his wife to the enthroned Madonna. The figures of the saints thus form a beautiful curved line, on either side, and this line is continued almost unbroken along the harmonious curve of the bottom edge of the lower step to the throne. The harmony of the composition is completed by the central dominant and stately figure of the Virgin. Through the openings of the arches behind is a fine landscape view of the city of Florence. The face of the Virgin, and also the faces of the two saints, are types of idealised beauty, while the portraits of the donors, Nerli and his wife, as that of the donor in the "Vision" picture, are unsurpassed in their accurate realism by any portraits of their time.

The Nerli altar-piece in S. Spirito is the finest example of harmonious space-filling of a rectangular shape that Filippino has designed, and



THE ANNUNCIATION, WITH SS. JOHN AND ANDREW. NATIONAL MUSEUM,
NAPLES : FILIPPINO LIPPI

Brogli

in regard to a circular shape his finest effort at composition is the beautiful *tondo* of the "Holy Family," now in the Warren Collection at Boston, which is a picture belonging to about the same period as the S. Spirito altar-piece. Here, again, as in the altar-piece, is found a similar harmonious curve, formed by the outer contours of the figures of St. Margaret on the right of the Virgin, and St. Joseph on the left, with the seated Virgin as the grand central figure which dominates the group and unites the other two. The masterly arrangement of the draperies and the veil around the head and shoulders of the Virgin, are important factors in the production of the stately dignity which the painter has given to her figure. Though St. Joseph only plays the part of a spectator, on the left of the principal personages of the picture, yet he is cleverly used as the necessary balance to the figure on the right. A most natural and pleasing incident is the embracing of the child St. John by the infant Saviour, as they are held between the Virgin and St. Margaret. A pier of a building rises in the left of the picture, and beyond is a landscape.

Filippino's pictures of his middle period are better in composition than those of his early and late years. For example, in an early work of his, the altar-piece of "The Annunciation," in the Naples gallery, the central group of the Virgin and the Angel of the Annunciation is beautiful in drawing, feeling, and in the attitudes of the figures, but they are dwarfed by the very

large-scale figures of St. John the Baptist on the left, and St. Andrew on the right. All the figures are interesting and finely rendered, but the composition is not good, for want of harmony of line and mass, and because of the secondary character of the central group, which ought to be of primary importance, with the figures that are larger in scale.

Filippino's greatest efforts in fresco painting are the works which he carried out on the walls of the Brancacci Chapel of the Carmine at Florence in the continuation and completion of Masaccio's great work. He was selected to undertake this task by the Carmelite fraternity in 1484. His first work in the Chapel was the completion of the fresco of the "Raising of the King's Son," which had been left unfinished by Masaccio in 1428. His share in this fresco was the addition of the four men on the extreme left, the kneeling boy, and the row of eight men and a child on the right. The eight men are portrait-figures of noted people. On the wall opposite Filippino painted the two subjects of "Peter and Paul before the Proconsul," and the "Crucifixion of St. Peter," in one large compartment, and on the pilasters, below the Masaccio's "Adam and Eve," he painted the "Angel Delivering Peter," and "Paul Visiting Peter in Prison."

Filippino's works in this Chapel have had to bear the severe test of comparison with the great works of Masaccio, but considering all things it must be admitted that the later painter has

not fallen far short of proving himself a worthy successor to the older master, but it goes without saying that he was not equal to Masaccio in design, or in intensity of artistic power and feeling. Still he had a fine sense of the requirements of monumental wall painting; his draperies were well designed, and often massive and grand, if not always of a true functional character. He could impart a realistic and lively action to his figures, and a convincing realism to the heads and expressions. His ability and powers in the latter direction were not eclipsed by Masaccio.

In the matter of space distribution Filippino was not always successful. For example, in the fresco of "Peter and Paul before the Proconsul" the figures are too crowded, or too compact; otherwise it is very successful. Many of the figures show great animation, and the seated figure of the Proconsul with his outstretched arm is noble in design, and makes, with the seated figures on either side and below him, an admirable group which contrasts agreeably with the other standing and dignified figures of the composition. In comparison with this work, the fresco of the Martyrdom, on the left, is monotonous in the arrangement of the figures, where the heads are nearly all equidistant from each other, and are far too severely arranged in a horizontal line. When it is considered that the two frescoes are intended as the decoration of one wall panel, their isolation is a fault, as it destroys the unity. It would seem that a central incident is here wanted to unite the two compartments, without

interfering with the different character of the two scenes.

Many figures in these frescoes are extremely dignified in pose and action, some of which have been adopted and copied by later painters; for example, Filippino's figure of St. Paul addressing Peter in prison, with its grand and massive drapery, has been used almost without alteration by Raffaele in his tapestry cartoon of "Paul Preaching at Athens," also one of the figures, with his back to the spectators, in the group of the Martyrdom fresco has been adopted by Andrea del Sarto in the SS. Annunziata frescoes.

In April in the year 1487 Filippino was commissioned by Filippo Strozzi to decorate his family Chapel in S. Maria Novella, Florence, but he could not at that time undertake this work, being then engaged in the service of Cardinal Oliveiero Carraffa, who kept him employed for many years. For this cardinal he adorned the Carraffa Chapel in S. Maria Sopra Minerva, Rome, about the years 1488 to 1493, with frescoes, representing scenes from the "Legend of St. Thomas Aquinas," an "Annunciation" as the altar-piece, with the kneeling figure of the cardinal, and above this a fresco of the "Assumption of the Virgin." The four "Sibyls" in the ceiling are the works of Filippino's pupil, Raffaellino del Garbo. Unfortunately, these frescoes, which are full of realism and much human interest, are now damaged and considerably repainted. St. Thomas is represented enthroned, and surrounded by allegorical figures

of the virtues, and defends the Catholic religion against all heretics and false teachers. The figures of the latter in the foreground are remarkable for the intensity of their expressions of shame, mortification and grief. The rich architecture of the background is decorated with cherubs, and from a gallery above the spectators are looking down on the scene. In the lunette above is the scene of the "Ecstasy of St. Thomas," where the colouring is very harmonious, and contains some charming figures of richly-dressed youths.

Before Filippino returned to Florence his patron, Filippo Strozzi, had died, so the former commission for the decoration of the Strozzi Chapel remained in abeyance until some years later, when he began this work, and finished it in 1502. These frescoes, being the work of his declining years, are of unequal merit. They are overloaded with architecture and rococo-like architectural ornamentation, and the figures suffer in consequence of looking less important than their grandiose architectural settings. While Filippino presents in these frescoes much of the emotional and dramatic character of real life, there is little of the higher devotional atmosphere, or depth of religious meaning, which was the keynote of the older painter's work. The actors in these later dramas of Filippino, in many instances, exhibit an exaggeration of movement, and capricious gesticulation. The subjects of the Strozzi frescoes are "The Resuscitation, by St. John the Baptist, of Drusiana" and "The

Torment of St. John in Boiling Oil," on the left wall, and "St. Philip Destroying the Idols," and his "Crucifixion," painted on the right wall. The stained-glass window in this chapel is from the cartoon by Filippino. "The Resuscitation" is the best of the series. The revived figure of Drusiana, sitting up on the bier, and the dignified one of the Baptist beside her, make a fine group. The two men who have been carrying the bier, and other figures of women, present good illustrations of fright and terror. The colouring, where not injured, is of a brighter and gayer harmony, than that seen in his earlier work. His portrait, painted by himself, is in the Gallery of Painters' Portraits, in the Uffizi, No. 286.

Three very interesting examples of this master's work are in the National Gallery; one is a small picture, No. 598, of "St. Francis in Glory," where the saint is standing and holding a crucifix, and above and around him are five angels with musical instruments. Another is the large picture of the "Madonna and Child, with Saints Jerome and Domenic Kneeling," one on either side. This is an altar-piece where the figures are nearly life-size, and has a predella beneath, which has three subjects of small half-length figures, and also the Rucellai arms. The background of the large picture is a fine landscape which testifies to the great advance of Filippino in the representation of nature. The oak and ash trees on the left are painted with minute care, and the tree-crowned hill in the centre add much to the

beauty and dignity of the composition. The colouring is remarkably low-toned and dark; browns and blacks, with some white, or grey-white, tones prevail, and there is an absence of blues and greens.

Another example in the National Gallery is the "Angel Adoring," No. 927. This is a narrow oblong panel, a fragment from some picture by Filippino. The angel is a half-length figure in profile, the head bent and the hands raised in prayer. The angel's collar and cuffs are in a dull red and gold, but the general colour tone is of a greenish-grey. Below the angel is a very hazy sketch of the infant Christ. This very interesting fragment is painted in tempera, and has a dull unvarnished surface.

One of the pupils of Filippino Lippi was Raffaellino del Garbo, who was born in 1466 and died about 1524. He was influenced at different periods by Botticelli, Ghirlandaio and Perugino. There was another painter named Raffaello di Carli, who was a contemporary of Del Garbo, as he was born about 1470 and died shortly after 1516. He was, however, an Umbro-Florentine and Del Garbo was wholly Florentine. Mr. Berenson distinguishes between Del Garbo and Carli, but says that the latter may have assisted the former in some of his works. Vasari and others have confounded the names and works of these two painters. Another Raphael who was also known under the name of Capponi, and who sometimes signed himself as "*Raphael de Caponis*," was formerly thought to have been a

distinct personality, but records have proved that Del Garbo's father's name was Niccolò Capponi, and it is now understood that Raffaellino del Garbo and Raphael de Caponibus were the one and same person under different names.

Del Garbo and Carli were second-rate painters, whose works reflected those of the different masters, who may have employed them in their journeyman days, or who influenced them most at particular times. For example, the picture of the "Resurrection" by Raffaellino del Garbo, No. 90, in the Academy at Florence, recalls in a decided way the manner of Filippino, both in regard to the realism of the figures, and the character of the landscape, but it has more of the mannerisms of Filippino's work and less of the spirit. The figure of Christ ascending from the tomb is good in drawing, and has a finely-poised attitude. There is some dramatic power shown in the rendering of the astonished figure on the left, as he hastily rises to flee from the presence of the Redeemer. The painting is executed in oil, but in manipulation is similar to that of tempera painting. The colouring is clear and fresh, but crude in tone.

A *tondo* of the "Virgin and Child and the Infant John," No. 15, in the Naples Museum, though very carefully painted, is not a good example of Del Garbo's work. It is overcharged with ornament. Mr. Berenson gives a list of eighteen works by Del Garbo, and forty-eight pieces to Raffaello di Carli.

DOMENICO DEL GHIRLANDAIO (1449-1494).

This painter held an honourable position among the great Florentine masters in the later half of the fifteenth century, and was foremost among his contemporaries as a painter in fresco, his best and most important works being his wall paintings executed in that medium. Domenico was a pupil of Alessio Baldovinetti, and was very much influenced by Verrocchio, and in some degree by Botticelli. Like many of the Florentine painters, he began his artistic career as a goldsmith and jeweller. His father kept a goldsmith's shop, where both Domenico and his brother David worked together in their younger days. Their father's name was Tommaso Bigordi, but the members of this family were given the name of Ghirlandaio on account of being jewellers, or makers of garlands. Domenico's brother David was also a painter, but he was better skilled as a Mosaic worker, and he helped his more talented brother in the latter's fresco paintings, but more particularly in Mosaic work.

Though many of Ghirlandaio's contemporaries, and some painters of a previous time, had been experimenting and painting in the new oil and varnish methods and mediums, he kept faithful to the older methods of fresco and tempera. He devoted his best energies to fresco painting, preferring to execute works on the largest possible scale, where he introduced portraits of the leading men and women of his time. He studied to great advantage the works of Giotto and Masaccio, and stored his mind with an extensive knowledge of architecture, perspective, and the correct

principles of composition, light and shade, all of which he applied to his own compositions with a convincing measure of success. In his mastery of the technical methods of fresco painting he had few equals.

Ghirlandaio's style might be defined as something between the work of an idealist and a realist. His conceptions are idealistic inasmuch as they manifest a grandeur and breadth of spirit and aim, as well as a dignified stateliness of design, but they are tempered with realism by the introduction of portraiture, natural movement and action where necessary, perspective and the truthful rendering of light and shade. In his execution he was definite and precise, and he paid almost as great attention to the drawing and painting of accessories and ornamental details in the backgrounds of his works as he did to his figure painting, but at the same time gave them their proper pictorial values in the composition. As he eschewed all vagueness and indefinite effects, his wall paintings therefore present a sculpturesque—pictorial kind of art, that is, an eminently suitable form of wall decoration, apart from the subject-matter or sentiment.

Domenico's first recorded works are the frescoes he painted with Bastiano Mainardi in the Chapel of S. Fina in the Collegiati at San Gimignano before, or about, 1475. After this he went to Rome with his brother David to paint frescoes in S. Maria Sopra Minerva. In 1477 he and his brother painted a "Last Supper" at Passignano, near Florence. Ghirlandaio had reached the

age of thirty-three before any work of importance, in Florence, came from his hand. The earliest was the fresco decoration of the Vespucci Chapel in Ognissanti, where, in 1480, he painted a "Deposition," and in a lunette above this work, the "Madonna of Mercy," with the Vespucci family, among whom is Amerigo Vespucci, who gave his name to the continent of America, discovered in 1492. In the same year (1480) Domenico painted the dignified and highly-finished representation of S. Jerome in the nave of Ognissanti Church, and also in this year, a fresco of the "Last Supper" in the refectory of the Church. This subject was a favourite one with Domenico; a later version of it may be seen on the walls of the smaller refectory in the monastery of San Marco, Florence, where the form and composition are similar to the one in Ognissanti, but it is not so successful as the latter, as it has less movement and more stiffness and formality in the composition. Still in many respects it is very interesting; the heads of the principal figures are life-like and well painted, the colouring is rich and strong, gold is freely used in the nimbi, on the dresses of the figures, and in the background. Above the figures and behind them there is an abundance of cypress, orange-trees and flowers; while in the sky hawks are pursuing wild duck. This portion of the work is similar to the background landscapes of Baldovinetti's paintings, and shows the influence of Domenico's early master.

Ghirlandaio went to Rome with Botticelli in

1481, as his assistant in the painting of some frescoes in the Sistine Chapel, where he painted there the fresco of the "Calling of Peter and Andrew," also single figures of four of the Popes. It is interesting to compare the similarity of the design of the first-named fresco with Masaccio's "Tribute Money," in the Brancaccio Chapel which clearly shows that Ghirlandaio had Masaccio's work in his mind when designing the "Calling of Peter and Andrew." This composition is clever and full of life, but most of the foreground figures have a superabundance of heavy draperies.

Another instance where Ghirlandaio adapted the composition of a still earlier master, is in his celebrated fresco of the "Death of S. Francis," painted in the Sassetti Chapel, in S. Trinita, Florence. The grouping of the figures and the general form of the work are almost identical with Giotto's fresco of the same subject in the Bardi Chapel, in Santa Croce. In the latter work piety and Christian sentiment are more strongly expressed, while in Ghirlandaio's work portraiture, roundness of the figures, and correct light and shade are more in evidence, and the architecture of the background is changed from the simplicity of the earlier Italian to the classical column and beam style of the Renaissance. The frescoes of the Sassetti Chapel, painted in 1483-85, are designed to form an architectural unity of decoration. The figures in the various scenes have dignified attitudes and are in harmony with the architectural backgrounds, and feigned

pilasters which separate the frescoes. The ornamental cornices and the painted simulations of bas-reliefs, together with the general harmony of the colour scheme, are all parts of one noble design whose keynote is monumental grandeur. This scheme of decoration and that of the choir of S. Maria Novella display the high powers of Ghirlandaio as a great decorator and creative artist. The subjects represented are the usual ones from the life of S. Francis, which are familiar to us in the works of Giotto. In the groined roof there are four Sibyls. Classical subjects are painted in the spandrels of the arched niches which contain the funeral urns of Francesco Sassetti and his wife Nera. In many places the colouring of these frescoes has completely gone, in some parts faded, and in others it has dropped off, while some draperies and other portions have been repainted.

Ghirlandaio is seen at his best in the frescoes which adorn the choir of S. Maria Novella at Florence. Orcagna had, more than a century and a half previous to this time, decorated the choir with a series of frescoes, but these had been in a very damaged state, and were cleaned off the walls by order of Giovanni Tornabuoni in 1486, when he commissioned Ghirlandaio to execute the new decoration, which was completed in 1490. Domenico had the help of his brother David, and of Bastiano Mainardi, his brother-in-law, besides other assistants, in the carrying out of this great work. The subjects of these frescoes are taken from the life of the Virgin, and of St.

John the Baptist. That which represents the "Birth of the Virgin," is one of the finest of the series. It might be said that the portrait-figure of the noble lady visitor in the left centre is unduly stiff on account of the upright lines of the unyielding folds of her richly-brocaded dress, but, on the other hand, this apparent stiffness acts as a foil and a contrast to the more flowing draperies of the four women behind her, and particularly to the agitated folds of the skirts of the advancing figure on the left who is pouring water into a basin. This figure is one of the most graceful in pose and movement that Ghirlandaio has ever designed. The drapery here is drawn and modelled with a bas-relief-like effect, and appears as if arrested, and suddenly frozen, when at the most vivacious point of its movement. The rich interior of the room in this fresco is drawn in good perspective, and the panels, pilasters, cornice and frieze are elaborately adorned with classic ornament, and dancing and singing children. The other frescoes of this splendid choir are similar in the beauty and grandeur of their composition and wealth of ornamentation in the architecture and embroidered dresses. The series contain numerous portrait-figures representing many of the nobility of Florence, and also of some artists, including one of the painter himself, which appears to the right in the fresco of "Joachim's Expulsion from the Temple." One of the most beautiful of these portrait-figures is that of the stately and noble Florentine lady, supposed to be a lady of the



Alinari

DETAIL FROM FRESCO, BIRTH OF THE VIRGIN.
CHURCH OF STA. MARIA NOVELLA, FLORENCE: DOMENICO GHIRLANDAIO

Tornabuoni family, which distinguishes the fresco of the "Birth of St. John."

The colouring of these frescoes must have been of a strong and rich harmony when the work was finished, judging from the present indications, but this has suffered much in the course of time as the colours are now much faded by the roughening of the surface and other usual causes. The method adopted in the painting was, first, the transference of the outline from the cartoon or tracings of it, by the use of a hard pointed wooden or metal style; this is proved by the indented lines still seen on the plaster surface around the figures and other forms. The method of transferring the outlines to the wall by pricking holes in the cartoon and dusting powdered charcoal through them, was not adopted by Ghirlandaio. The painting was done in two methods, namely, by transparent glazings and stipplings, and by painting in the more solid impasto, and finishing by delicate glazings. Most of the portrait heads are painted in the latter method, and as these are the work of the master himself, it may be taken for granted that he preferred the more solid and more difficult method of painting in fresco, where it required not only greater skill in manipulation of the colours, but greater knowledge of the changes that they undergo during the process of drying out. It may be mentioned that Ghirlandaio and his followers were fond of using a particular shade of a brick-red, which was not always agreeable. In the flag room of the Palazzo Vecchio, Florence,

Domenico painted a fresco in 1482–84 representing the “Triumph of S. Zenobi” with heroes of Roman history, where the saint, with mitre and sceptre, sits enthroned between two others, under a deep-vaulted alcove of feigned architecture, and is guarded by lions. Underneath is a painted bas-relief of the Virgin between two saints. It is a fine and imposing composition and has a landscape background.

While his fresco decorations were in progress at S. Trinita and S. Maria Novella, Domenico found some intervals of time to paint various altar-pieces in tempera, some of which are now preserved in the Academy and Uffizi at Florence. One very fine example of his powers in this direction is the splendid altar-piece which adorns the High Altar of the Church of the Innocenti—the Foundling Hospital—at Florence, which he painted in 1488. Though it has been cleaned and subjected to some restoration, it is remarkably well preserved, and is brilliant in its colouring with its predominance of red and golden hues. The subject is the “Adoration of the Magi,” and the picture, though crowded with figures, is orderly in composition. Many of the heads, especially those of the spectators at the sides are excellent, and are evidently painted from the life. The finest details of the picture are the two little babes, *innocenti*, who kneel in the foreground, both of whom are adoring, and are adorable. It has a rich hilly landscape with a river in the centre, and on the left, in the mid-distance, is the episode of the massacre of the Innocents,



Alinari

THE ADORATION OF THE MAGI. CHAPEL OF THE HOSPITAL OF THE INNOCENTS, FLORENCE : DOMENICO GHIRLANDAIO

which is, however, ascribed to the hand of an assistant. There is another picture of the "Adoration of the Magi" by Domenico in the Uffizi Gallery, a *tondo*, No. 1295. A Mosaic by Ghirlandaio is over the north door of the Cathedral of Florence, which has the subject of the Annunciation.

Among Domenico's pupils were his brothers David and Benedetto, Francesco Granacci, and his brother-in-law Bastiano Mainardi. His son, Ridolfo de Ghirlandaio (1483–1561), was a painter who executed a great many works, but not of a very convincing originality, as he was influenced by all of his contemporaries in turn. He painted some frescoes in the Cappella dei Priori in the Palazzo Vecchio of a second-rate merit, and many portraits and smaller works which are found in different galleries, two of which are in the National Gallery, the "Procession to Calvary," No. 1143, and a half-length portrait of an old man, No. 2491. Ridolfo was a boy of nine years when his father died, and was taught by his Uncle David and Francesco Granacci.

CHAPTER II

UMBRO-FLORENTINE AND UMBRO-ROMAGNOL PAINTERS

PIERO DELLA FRANCESCA, MELOZZO DI FORLÌ,
MARCO PALMEZZANO, GIOVANNI SANTI, LUCA
SIGNORELLI

PIERO DELLA FRANCESCA (1416?–1492). This master occupies a very high place in Italian art. His genius was of a rare kind, for, apart from the drawing, composition, colour, perspective, and light and shade of his pictures, they possess an undeniable and indefinable charm which attracts us, and which is something additional to, and beyond, the pictorial qualities named. Of all artists of his time he was the least mannered in his style. His works cannot be called emotional, grandiose, or dramatic, or dexterous in execution, but they are distinguished by a sincere and unaffected naturalness. The actors play their parts in Piero's compositions in a most unconstrained manner, unconsciously and unconcerned. His representations of the Saviour, the Madonna, angels, and other sacred personages, are more natural than supernatural, but they are not less devout or less charming than those painted by Perugino and Raffaello, which, on the other hand, exemplify types of a beautiful but conscious devotion. Piero never sacrificed the truth

of nature to create types of beauty that border on mere prettiness, but was more inclined to express a significant austerity, accompanied by a certain squareness, approaching to massiveness, in his forms, which imparted to his male figures especially, an air of refined nobility, and a general monumental character to his compositions.

Like Uccello, he was an earnest student of perspective, and applied this science not only to landscape and architecture, but to his figures as well. He drew his figures carefully in correct proportion, and studied closely the relative scale of each in regard to their positions in his pictures. This he accomplished by the aid of geometrical and perspective diagrams, and as a proof of the great interest he took in the subject of perspective he wrote a treatise on it, which has been discovered in the Ambrosian Library at Milan. He also studied the scientific and artistic laws of colour harmony, and was one of the first masters to paint correctly the effects of light, shade, and cast shadows, and to produce the effects of atmosphere by imparting to his objects and forms their correct values in colour and in tone.

Piero also experimented in painting in the new oil-colour medium, as the Pesselli, Baldovinetti and others had been doing, but he did not give up the tempera method of painting to work exclusively in oil, for, although he may have painted church banners and a few other works in oil, his principal panel pictures are in tempera, and not, as Crowe and Cavalcaselle state, in the oil medium. He made experiments,

and may have desired to work in the oil medium, but perhaps his experience in it, which he had gained when working with Domenico Veneziano on the wall paintings of the choir of S. Egidio in the Hospital of S. Maria Novella, and the comparative failure of the medium in his fellow-pupil's, Baldovinetti's, experiments, caused him to be less enamoured of the process, for the experiments of these two painters were failures, as we have seen, and for which we have given some reasons.¹

Piero della Francesca was born at Borgo San Sepolcro, and, though an Umbrian, was greatly influenced by Siennese and Florentine painting. We know by certain Siennese characteristics in his works that he must have come in contact with some painters of Siena in his very early years, and this is further explained when it is remembered that he worked in collaboration with Matteo di Giovanni, the Siennese painter, on the altar-piece of the "Baptism," which they painted for the Priory of St. John the Baptist, at Borgo San Sepolcro. Matteo, though born in this city, was one of the best Siennese painters of his time, and coming to work in his native city he brought much of the Siennese manner and style to Umbria. Piero's Florentine master was Domenico Veneziano, and Alessio Baldovinetti was his fellow-pupil. He worked with his master, Veneziano, until 1445, the year when the S. Egidio wall paintings were finished. He came under the influence of Paolo Uccello, from whom he learned

¹ See pages 272, 278 and 289, vol. ii.

a good deal about perspective and the foreshortening of figures, as well as something of this artist's realistic manner.

One of Piero's earliest independent works is the altar-piece of the "Virgin of Mercy, with Saints," which he painted in 1446 for the Compagnia della Misericordia, at his native place, where it may be still seen in the Municipal Picture Gallery. This is a large polyptych which reveals some of the beauties, and at the same time some of the defects, of Piero's early efforts. It shows the mixed character of the Sienese, Umbrian and Florentine composition and methods. The unequal nature of the drawing and painting suggests that Piero may have had the help of assistants. The work is greatly damaged in places, but the colouring of the better-preserved parts is strong and bright.

Between the years 1447 and 1455 Sigismondo Malatesta, the Lord of Rimini, caused the cathedral of S. Francesco, in that city, to be erected from the plans of the architect, Leon Battista Alberti, and employed many of the best painters of that time to decorate the walls, among whom was Piero della Francesca, who laboured there about the year 1451, and adorned the Chapel of the Relics, on the right, with a fresco of "Sigismondo and his patron saint, Sigismund of Burgundy." This is a very fine work, but now greatly damaged and repainted. Malatesta is seen kneeling, his face in profile, with two greyhounds at his feet, before the throne of his patron saint, who wears a blue mantle. To the

right is a representation of the castle, built by Sigismondo.

Piero's next important task after his work at Rimini, was, in all probability, the decoration of the choir of S. Francesco, at Arezzo, with a series of frescoes representing the "Legend of the True Cross." This was the greatest and most extensive work that Piero had ever undertaken. Here he has shown his unrivalled knowledge of composition, perspective and painting of the nude, to which may be added his ability as a designer of architecture and its decoration. There is also shown an interesting variety of costume and much skilful portraiture.

These works, where he has displayed great technical skill in the methods of fresco painting, represent about ten scenes and episodes of the "Legend of the Cross," beginning with the "Death and Burial of Adam," on whose grave the seed of the tree was grown, out of which the True Cross was made. The continuing scenes are as follows: "The Queen of Sheba," in the presence of her followers, discovering the origin of the wood of a bridge built by Solomon, which was used also in the making of the Cross; "The Visit of the Queen of Sheba to Solomon"; "The Battle between the Persian King, Chosroes, and the Roman Emperor, Heraclius, for the Recovery of the Cross"; "Search for the Cross in the Stream"; "The Beam removed from the Bridge by Command of King Solomon"; "S. Helena finds the True Cross," and selects it out of three crosses; "Proof of its Power in Curing the Sick

Man ”; “ Angel promises Victory to the Sleeping Constantine under the Sign of the Cross ”; “ Victory of Constantine over Maxentius, A.D. 312,” and a fresco of the “ Annunciation,” where the Virgin is represented standing under a beautifully designed portico.

Some parts of these interesting works are still in a fairly good state of preservation, but in many places the colours and even the *intonaco* have dropped off, but in the latter case the plaster has been simply made good again, with little or no attempt at restoration.

In the Municipal Gallery of Borgo San Sepolcro, there are also two of his frescoes, one of which is his celebrated composition representing the “ Resurrection of Christ,” and the other is the remains of a fresco of “ S. Louis,” the latter being originally painted in the Regio Tribunale of San Sepolcro, in 1460, and which is a representation of the saint in his clerical robes and mitre. The fresco of the “ Resurrection ” was painted in the old Palazzo de’ Conservatori at San Sepolcro, at what date it is not known, but the advanced workmanship and the superior nature of the design would place the time of its painting at a date which would follow closely after the time when Piero had executed his great work of the decoration of the choir of San Francesco at Arezzo, which would be after 1452.

The composition of the “ Resurrection ” fresco is one of the finest and most dignified of all the works by this master. The grand and austere figure of the risen Christ is represented in the

centre, stepping out of the tomb, and holding in His left hand the Banner of the Cross. His form is of a square and massive type, which is also seen in the forms of the four sleeping figures of the soldiers below, in front of the tomb. The half-nude figure of the Redeemer is correct in the anatomical rendering. His winding-sheet drapery is drawn over His left shoulder, and is folded over the left leg and lower half of the body. Certain features in the drawing, such as the back of the nose, wrists, ankles and necks are overdone in thickness, this being characteristic of Piero's work, but otherwise the figure-drawing is good. The lines of the composition are happily contrasted, so that they produce a general harmony of arrangement, which is of a pleasing symmetry, and in this respect reveals the Siennese influence in Piero's work. The vertical lines given by the dominant figure of the Redeemer, together with the similar lines of the tree trunks on the right and left in the landscape, are opposed to the counteracting horizontal lines of the tomb, the figures in front, the hill lines in the distance and the cloudlets that float in the cold blue sky of the early dawn. In regard, therefore, to the proper balance of line and mass, this picture is a very fine example of artistic space-filling. To give the figure of the Saviour a due prominence, it is painted in a lighter tone than its position in the picture would warrant, and for the same reason the winding-sheet drapery is of a rose-red colour. The execution of the work is vigorous and broad, and the forms have



Spooner

BAPTISM OF CHRIST. NATIONAL GALLERY, LONDON : PIERO DELLA FRANCESCA

a considerable amount of relief, which adds greatly to the strength and dignity of this imposing and noble composition.

In the left aisle of the Cathedral of Borgo San Sepolcro there are the two wings of an altar-piece with representations of SS. Peter and Paul, which, as we have already mentioned, were painted by the Sienese artist, Matteo di Giovanni, in 1465, and the central panel of this altar-piece by Piero della Francesca, this being the picture of the "Baptism of Christ," now in the National Gallery, No. 665. This fine work is one of the treasures of the National Collection, and, though it has suffered considerably by abrasion in some parts, it still retains much of its original beauty, and is a painting of unusual interest. It is painted in tempera, and although it has many charming passages of pure colour here and there, the prevailing tone is a light silvery grey. The figure of Christ, standing in the stream in the centre of the picture, the Baptist pouring the water on His head, and the youth stripping on the right, are all drawn with a natural realism, while the angels standing under the pomegranate trees on the left are of a rare type of beauty that is at once celestial and earthly, a type of angel that is quite different from, but not less beautiful than the angels which Fra Angelico and Perugino loved to paint. Piero in this work has proved himself a master in the painting of light and atmosphere, and has successfully obtained a correct balance of light and dark masses in the picture, similar to what is found in the best

examples of Japanese art. It is noticeable that in his picture of the "Baptism," and also in his fresco of the "Resurrection," he has introduced the light-coloured trunk of a large tree on the left, apparently not only in order to obtain a needed vertical mass, but to gain also some light where it was required to balance and unite the composition.

Two very fine and decidedly realistic portraits by Piero are those of Federigo da Montefeltro and his wife, Battista Sforza, now in the Uffizi Gallery, No. 1300, which were painted in 1465. These portraits are drawn with great precision, and the painting is solid and well modelled in light and shade. On the reverse sides are highly finished "Allegories" or "Triumphs" set in beautiful landscapes, where the Duke and his wife Battista are drawn in triumphal cars.

In the National Gallery and in some other collections there are certain profile portraits of women, which have been ascribed to Piero, but these are purely Florentine work, and cannot be accepted conclusively as veritable examples of his painting.

Federigo, Duke of Urbino, commissioned Piero to paint an altar-piece about the year 1468 or a little later, in which is the scene of the "Flagellation of Christ." This work is now in the sacristy of the Duomo at Urbino, and is one of the best works by this master. It would have been painted a few years later than the Baptism altar-piece, and up to the date of its execution it was the finest example of his powers that he

had hitherto produced. It is a highly finished work, and painted with extreme care. Pilate sits in state under a porch of rich architecture. The nude figure of the Saviour is bound to a pillar, on the top of which is an idol, and He is being scourged by three executioners. Outside in the street, on the right, is a portrait group of three men in Florentine dress, representing some noted persons of the time, but whose identity is not positively known.

A late work, probably one of his last paintings, is the charming but unfinished picture of the "Nativity," in the National Gallery, No. 908. This example is remarkable for its open-air effect, and the feeling of clear atmosphere that pervades it. The figures have less of the squareness and heaviness which is associated with many of Piero's compositions. The kneeling Virgin's figure is perhaps the most graceful in pose and in drawing of any figure he has painted. She is clothed in a red dress and blue mantle, and is adoring the infant Saviour, who lies on the ground before her. A group of five radiant angels are standing on the left and centre in extremely natural attitudes, singing and playing musical instruments, and dressed in robes of white, pink, mauve and pale blue. Behind is a penthouse, under the roof of which are some shepherds, an ox, and St. Joseph seated on the right, dressed in black and red. The general colour tone is light and silvery. This picture is one of the last works by Piero, and it may be pointed out that the figure of the Virgin and angels in this charming

work, together with the angels in the "Baptism" picture, afford sufficient proof that he was not so insensible to the beauty, grace and even elegance of the human form as many of his critics would have us believe.

MELOZZO DI FORLI (1438-1494) was a native of the Umbrian city of Forli, and a member of the Ambrosi family of that place. Of his life and work of his youthful period there is very little known. There is, however, one example of his early time, now preserved in the Pinacoteca of Forli, which is a fresco painting, known as the "Pesta-Pepe," and represents an apothecary's apprentice, who is vigorously pounding drugs in a mortar with a pestle. Lanzi, writing about the year 1796, states that at that time there still existed at Forli some arabesques and a well-depicted half-length figure of an apothecary in the act of mixing drugs, painted on the façade of a druggist's shop by Melozzo. This is the work which has been removed from the shop front to the Pinacoteca.

It has been conjectured that Melozzo was indebted to the painter Ansiano di Forli for some of his early education in art, as the latter was taught in the School of Squarcione at Padua, where Mantegna was also a pupil, and that through this channel he may have derived the Paduan or Mantegnesque features of his work, which appear more particularly in the copious folds and angularity of his draperies. But the real master of Melozzo was Piero della Francesca, from whom he learned not only painting and

composition, but also much of the science of his art, such as perspective and the foreshortening of the figure. He even excelled his master Piero in his extensive knowledge of perspective. The mathematician, F. Luca Paccioli, mentions Melozzo di Forlì, in his book, *Summa di' Arithmetica e Geometria*, published in 1494, when the painter was still alive, that in regard to his knowledge of perspective he was "one of the men famous and supreme."

Melozzo enjoyed a great reputation in his day. We find that Morelli in his *Notizie* refers to him in glowing terms as "an incomparable painter, and the splendour of all Italy." Belonging to the Umbro-Romagnol school, he was one of the first masters who was enrolled as a member of the new Academy at Rome, under the patronage of St. Luke, which was founded by Sixtus IV, the pope who had caused the Sistine Chapel to be erected in 1473, and who, during his pontificate of thirteen years, had been the great friend and patron of painters and architects.

Melozzo painted the ceiling of the Santi Apostoli at Rome with a representation of the "Ascension of Our Lord," where he showed great knowledge in the foreshortening of the figures on the vaulted surface. Vasari says of this work that "the figure of Christ is so admirably foreshortened as to appear to pierce the vault, and in the same manner the angels are seen sweeping through the field of air in two opposite directions." This work was executed for Cardinal Riario, nephew of Pope Sixtus IV,

about the year 1472, but in 1711 the dome and tribune were taken down and some of the fragments of the frescoes, numbering thirteen, were preserved and removed, the finest portion being the representation of Christ surrounded by the host of angels, which is now built into the landing wall of the staircase in the Quirinal Palace at Rome. The remaining fragments were removed to the sacristy of St. Peter's at Rome, three of which have paintings of apostles, and the others foreshortened representations of angels and seraphim.

Sixtus IV employed Melozzo to execute various works and schemes of decoration in Rome. When he, the pope, had finished the restoration of the Vatican Library, which he had entrusted to the architect, Baccio Pontelli, he commissioned Melozzo in 1479-80 to paint a commemorative fresco on the walls to mark the event. This painting, which is now in the picture gallery of the Vatican, represents a scene, or a court held by the pope, in one of the corridors or galleries of the library itself, where Sixtus is seated in a chair on the right, the two cardinals, Riario and Rovere, are standing on the left, and Platina, the director and curator of the library collections, is kneeling in front of the pope, with two attendants, who are behind him. The perspective of the architectural background could hardly be better in drawing, and the figures are in an accurate scale in relation to the position of each in the picture. In the sacristy of the old church of S. Marco at Rome there is a fine portrait,

painted by Melozzo, of Pope Mark enthroned, with his patron St. Mark, who is writing his Gospel.

In the sacristy, on the right of the Casa Santa at Loreto, there are some important frescoes by Melozzo, in which work he was assisted largely by his pupil Marco Palmezzano. The cupola ceiling was decorated about 1478 with elaborate architectural forms and with paintings of prophets and angels, a work where again Melozzo has shown his great knowledge of perspective. On the wall is the subject of the "Entry into Jerusalem."

One of the finest examples of Melozzo's work, and certainly the most beautiful in design, action and colour, in respect to a single figure, is the Angel of the Annunciation, which he painted on a panel that formed one of a pair of organ doors, the other panel having the figure of the Virgin. Both of these are now in the Uffizi Gallery, Nos. 1563 and 1564. The Angel Gabriel is advancing with a swift movement, and holds a lily in his left hand. The lines of the Mantegnesque drapery and flying scarf emphasise the lively action of this grand figure. The colour is most unusual, but very fine, for it is painted for the most part in greys and browns, with the exception of the sleeves of the angel's dress, which are of a daring tone of rich vermilion, and the sky is nearly white. On the back of this panel is a half-length figure of S. Benedict. The drapery of the Virgin, on the other panel, is not so successful in its arrange-

ment, as it suggests a study from the lay figure. On the back of this panel is a half-length figure of St. Luke.

The two allegorical pictures in the National Gallery, to which the titles of "Rhetoric" and "Music" are given (Nos. 775 and 776), are ascribed to Melozzo, and are said to be two out of a series of seven which were painted by him in collaboration with Justus of Ghent, for Federigo, Duke of Urbino, in 1476. These works are designed in a very rich and decorative manner, and are extremely powerful in light and shade. In each picture a dignified female figure, representing one of the Muses, is seated on an ornamental and massive throne, having a circular-shaped canopy, and each throne has four deep steps covered with an ornamented tapestry. In each picture, on the lower step of the throne, kneels a young man, students of Rhetoric and Music, each of whom are dressed in rich costumes. There is a wealth of ornament and decoration in the accessories and embroidered dresses, and the prevailing tones of the general colouring are reds, greens, black and gold. Melozzo died in November 1494 at the age of fifty-six, and was buried at Forli.

MARCO PALMEZZANO was an important painter of the Umbro-Romagnol School. He was born at Forli about 1456, and was alive in 1543, but the exact year of his death is not known. He was the pupil of Melozzo di Forli, with whom he worked in great harmony on many important fresco decorations. Some of his figures show the

influence of Perugino. Melozzo taught Palmezzano the laws and principles of perspective, and found him an apt pupil in this science. Both master and scholar worked out successfully, from geometrical plans and mathematical data, many difficult problems of drawing architectural forms and ornamentation in perspective, and also in its application to the foreshortening of figures, when projected on the curved surfaces of domes and vaulted ceilings. Credit must be given to Melozzo di Forli for being one of the first painters to apply the principles of perspective in the decoration of domes and curved surfaces, and also to his pupil, Palmezzano, for continuing and developing the system of perspective projection, which was afterwards carried to an academic extent by Correggio in his cupola frescoes at Parma, and by other later painters, such as the Carracci, Luca Giordano, Pietro da Cortona, Tiepolo and others of the Baroque and later periods, who have shown much dexterity in the designing and painting of great "triumphs" and "apotheoses" on the flat and curved ceilings of palaces, which in many instances degenerated into a confusion of sprawling and acrobatic figures, representing every conceivable type of heroes, gods and supermen.

Palmezzano produced a great number of works during his long lifetime. Most public galleries besides private collections contain examples of his painting. In the Pinacoteca of his native city, Forli, he is represented by about twenty works. His manner and style prove that he

faithfully carried out the traditions of his master, Melozzo, and, though inferior to the latter in originality and power, he has left many excellent examples, where the general composition, perspective, drawing and colour are admirable. He was a skilful designer of arabesque ornamentation, and was extremely fond of introducing such decoration in the panels and pilasters of his architecture, which he often painted on gold grounds. His altar-pieces and all his panel pictures are painted in oil, and like many early oil paintings they have darkened, not so much because of their age, but owing to many subsequent varnishings. The majority of his works are signed, "*Marcus Palmezanus Pictor Forliviensis faciebat,*" and are often dated. But on a few of his earlier works he has signed himself as "*Marchus de Melotius . . .*" probably to show his connection with, and respect for, his master.

Among his best and most important works are the frescoes in the first chapel to the right, in the Church of SS. Biago e Girolamo, at Forlì, where he painted, on the domed ceiling, figures of seated prophets, angels, children with scrolls, and cherubs. The figures are admirably foreshortened, but the general scheme of the design is ascribed to Melozzo, and it is quite likely he may have suggested the design and plan of the work, but the painting has been executed by Palmezzano. The other frescoes in this chapel relate to the history of St. James. The frescoes in the dome of the fourth chapel are representations of the "Madonna and Cherubims." The

framed altar-piece has the "Madonna and Saints," with the donors, traditionally believed to be portraits of Girolamo Riario and Caterina Sforza with others of their family. These works were painted by Palmezzano about 1486. There are three altar-pieces by him in the Church of S. Mercuriale at Faenza, and in the Pinacoteca of that city there is a very pleasing example of his work in the picture of the "Virgin and Child, between SS. Michael and James the Less," above which, in a lunette, is represented the "Eternal Surrounded by Angels." This work was ordered from Palmezzano by the Company of S. Michelino of Faenza in June 1497 and was finished in 1498. The Virgin is seated on a throne placed in an open vestibule, behind which is a landscape, where there is an incident of a warrior on horseback, beholding an apparition of St. Michael in the distance.

One of Palmezzano's best works is the fine example in the National Gallery of Ireland, at Dublin, No. 117. It represents the "Virgin Enthroned," with St. John the Baptist standing on the right, and S. Lucy on the left of the throne. An angel playing on a lute sits at the foot of the throne. The Virgin sits under a canopy, behind which is the arched opening which reveals on either side a fine landscape. The architectural setting is a richly designed and ornamented marble structure in the Renaissance style, where the panels of the piers and pilasters, and soffits of the arches, are filled with tasteful arabesques, painted on gold grounds.

The Virgin has a red dress and blue mantle, which, however, is excessive in its complication of sharp folds. S. Lucy in dark olive green, with deep red drapery thrown across her dress, is extremely Peruginesque in pose and in her draperies; the ascetic St. John has olive green and lilac drapery. This fine work is well preserved, but has become dark from varnishings.

GIOVANNI SANTI (1430-40?—1494). This painter, who was the father of Raffaele, belonged to the Umbrian School, but was greatly influenced by the Umbro-Romagnol and Umbro-Florentine painters, and it is difficult to say who were his first masters. Melozzo di Forli has been mentioned in this connection, although he and Santi were contemporaries and about the same age. That he was influenced by Piero della Francesca, and by Fiorenzo di Lorenzo is quite clear from the style of his work, and it may also be said that in some of his paintings there are traces of Mantegna's influence.

Giovanni was a man of deep religious feeling, and a writer of poetry. In his *Rhyme Chronicle*, where he celebrates the life and deeds of Duke Federigo of Urbino, he alludes to Melozzo di Forli as one "to me so dear." This at least would point to his close acquaintance with the latter, and may be taken as a testimony of gratitude from the pupil to his master.

Giovanni Santi was born at Colbordolo, in the Duchy of Urbino, where his father, Sante, kept a general dealer's shop. In one of his letters he has stated that he was not bred to art,

but having tried various ways of getting a livelihood he gave himself up to the wonderful art of painting, of which he does not disdain to be called a follower. Though not one of the great masters in painting Giovanni was an artist of sound attainments, and occupied an honourable position as one who contributed in a worthy manner to the development of painting in conjunction with Piero della Francesca, Melozzo di Forlì and Signorelli during the later half of the fifteenth century.

Many of Giovanni's early works were formerly in Urbino and the district, but few, if any, are now in existence. Passavant says that one of his first works is the "Visitation," which is in place above the first altar in S. Maria Nuova at Fano, in the Marches of Ancona. Mr. Berenson, however, gives this as a late work by Giovanni, but as so many of this painter's works have disappeared, and those which are signed by him are not dated, it is difficult to determine from the style of the remaining ones the exact dates of their execution. On the high altar of the hospital Church of S. Croce, at Fano, is a picture of the "Madonna and Child with Saints," where the Empress Helena and Zachariah, patriarch of Constantinople, are represented on one side, and on the other, S. Roch showing his wounds, and S. Sebastian whose face in profile is finely drawn. The last two mentioned works are signed by Giovanni.

His most important work was the decoration of the family chapel of the patrician Pietro

Tiranni, in the old Church of St. John, now San Domenico, at Cagli, near Urbino. These frescoes must be considered as late works, probably executed between the years 1482 and 1485, and, judging from what is left of them, we are led to the conclusion that Santi must have painted many other works in fresco, which have perished, or have possibly been destroyed, for the Cagli frescoes reveal the hand of a skilful fresco painter. There is a decided freedom of touch and boldness in the execution, which proves that the painter was not one who was feeling his way, but, on the contrary, that he felt sure and confident in the manipulation of the fresco medium.

Giovanni's works in fresco are superior to his panel paintings in tempera, for they have not the severe hardness and tightness of his paintings in the latter medium. The colouring in his frescoes is also clearer, brighter and fresher than that of his panel pictures. The best of his frescoes in San Domenico, at Cagli, and also the best preserved, is the large subject of the "Madonna and Child," with four saints and two youthful angels. This occupies the lower part of the wall, the upper having, in a lunette, the subject of the "Resurrection." The composition of the lower fresco is very agreeable, but not very original, as it consists of the usual symmetrical arrangement, common in pictures of this subject. The Virgin is seated in the centre, on a marble throne of a rich and beautiful architectural design. She holds the infant



Alinari

MADONNA AND CHILD, WITH SAINTS AND ANGELS. FRESCO IN THE CHURCH OF
S. DOMENICO, AT CAGLI: GIOVANNI SANTI

Saviour, who is standing on her knee. Two boy-angels, whose faces are of a charming Raffaellesque type, are standing, one on either side of the throne. St. Peter stands on the outer left side, and next to him is S. Francis, without a beard, and on the outer right side is St. John the Baptist, and next to him is St. Thomas Aquinas. The pose of most of the figures and the draperies incline to the Peruginesque types, only there is less grace and more of the heavy squareness of form which characterises many of Santi's figures. The boy angel on the left in a way foreshadows Raffaele, and it has been supposed that this was a portrait of him when he was about nine years old, but this cannot be so, as Raffaele must have only been a few months old at the time the fresco was painted. The work is executed in broad tones of light and shade, almost without half-tones and reflected lights, and the draperies, more particularly those of the angels are parti-coloured, for example, in red or green with golden or yellowish lights. This parti-colouring of draperies was common with most painters of Santi's time, and the same practice was in some cases followed by Raffaele. In these frescoes, as in most of Giovanni's work, the perspective is good, and the cast shadows fairly accurate, as might be expected in the work of one who was influenced considerably by Melozzo di Forli and Mantegna. In the thickness of the arch above Giovanni has painted the fresco of "Christ Blessing," with children adoring and playing musical instru-

ments. Another fresco, in the recess above the Tiranni Monument, represents Christ crowned with thorns. The half-figure of the Redeemer appears above the tomb, and on either side, S. Jerome and S. Francis. The head of Christ is noble in its expression of resigned grief and is finely painted, but the rest of the work is very slight and sketchy in treatment.

In the Municipio of Gradara, near Pesaro, there is a picture by Giovanni of the Madonna and four saints, painted in 1484, and the Brera Gallery at Milan contains an altar-piece of the Annunciation by him. One of his important works is the altar-piece in the Ducal Palace at Urbino, the "Madonna with SS. John the Baptist, Sebastian, Jerome and Francis," and also portraits of members of the Buffi family. This altar-piece was painted for the Chapel of the Buffi, in the Church of the Franciscans in 1489. The figures of the saints are similar to those in the Cagli frescoes. The husband, wife and child of the Buffi family kneel in prayer before the Virgin and Child, and above is the Almighty and two little angels holding a crown. Among other pictures by Giovanni, preserved in the Ducal Palace Gallery, are "Tobias and the Angel," "S. Roch and S. Sebastian," and a small but fine *Pieta*.

There is a portrait by Santi in the Colonna Palace, Rome, which is a profile-bust supposed to be that of the young Duke Guidobaldo, when he was about twelve years old. He wears a cap adorned with jewels, has a rich dress and a

gold chain round his neck. Another portrait of a boy, in profile, by this painter, is now in the possession of the Hon. Mrs. Baillie-Hamilton, at Langton, Scotland, and he is represented by two pictures of the Madonna in the Berlin Gallery.

The National Gallery contains one of his works, a small picture of the "Madonna and Child," which is more pleasing in colour than composition. The leaning pose of the Virgin and the similar pose of the sleeping Infant give an unpleasant effect of parallelism. The Infant is well drawn and very natural in treatment.

LUCA SIGNORELLI (1441-1523). The full name of this Umbro-Florentine painter was Luca d' Egidio di Ventura. He was born at Cortona, was the pupil of Piero della Francesca, and was strongly influenced by Antonio Pollaiuolo. By virtue of his great knowledge and mastery in drawing the nude figure, and of his profound knowledge of anatomy, his art forms the connecting-link between that of Pollaiuolo and Michelangelo.

The frescoes in the Cathedral of Orvieto, representing the subjects of "The Antichrist," "Hell," "The Resurrection," and "The Paradise," are the greatest masterpieces of Signorelli, and were painted ten years before Michelangelo's works on the ceiling of the Sistine Chapel, and forty years before the fresco of the "Last Judgment" on the altar-wall of the same chapel. It is well known that Michelangelo was much impressed by Signorelli's works at Orvieto, for the

intense vehemence, energy and power which he displayed in these frescoes are reflected in Michelangelo's great works in the Sistine Chapel, but the latter are more perfect in drawing, better in the proportions of the figures, and display more idealised and select types of the nude figure.

Signorelli studied the structure and mechanism of the human figure until it became with him an absorbing passion. He drew the true shape of the limbs and the correct articulations of the bones and muscles better than any artist of his time. While he excelled in the artistic construction of the nude he was not so successful in his composition, nor could he be described as a good colourist. He was pre-eminently a draughtsman and painter of the nude, and his figures are, as a rule, powerful and vigorous in frame and in action and even his studies of children, like Michelangelo's, are more like little men. As a rule, whatever element of beauty is found in his works it is not of the kind which we associate with softness, elegance and grace, but of a masculine type, displaying the grandeur of strength, action and power. His compositions are lacking in unity, when we compare them with those of Ghirlandaio, Pollaiuolo, Michelangelo and Raffaele, whether we regard them from the standpoint of the beauty of line, or harmonious distribution of mass. His light and shade is often decisive and startling in its violent contrasts; generally speaking, he gave little attention to colour, preferring a reddish-brown for his flesh-tones, and having a fondness for the use



Alinari

THE FLAGELLATION OF CHRIST. BRERA GALLERY, MILAN : LUCA SIGNORELLI

of dull olive greens and earthy browns. There is, however, a vehement and dignified grandeur in his work which reveals the mind and hand of a great master, and if his figures lack the beauty of tenderness and grace, they compensate for this by their virility, energy and liveliness of action.

Signorelli was painting with Piero della Francesca at Arezzo, probably in 1472, and at Citta della Castello in 1474, but there are no traces of anything he may have done at these places in the years mentioned. Among the earliest of his existing works are three pictures at Florence, one of which is a "Holy Family," No. 353, in the Pitti Gallery, and two in the Uffizi, a "Madonna," No. 74, and a "Holy Family," No. 1291. The latter is a *tondo*, where the figure of St. Joseph is powerfully treated, has fine and massive draperies, and is given a place of unusual importance in the picture. The Virgin is reading from a book, which interests and engages the attention of the three Persons in this well-arranged group.

About the year 1478 Luca decorated the walls and ceiling of the Sanctuary at Loreto with fresco paintings of angels, apostles, evangelists and doctors of the church, and with the subjects of the "Conversion of St. Paul" and the "Incredulity of Thomas." These frescoes were examples of his best work, but they are all now much injured and blackened.

An early signed work in Signorelli's forcible manner is the "Flagellation," No. 476, in the

Brera, Milan. This example shows some of Piero della Francesca's influence, and has similar figure types, architecture, and the general form of the latter artist's picture of the same subject at Urbino, but the figures are drawn with more vigour, and have more action, especially those of the scourgers, than those in Piero's work. In contrast with the noble austerity of Luca's picture of the "Flagellation" is another early work of his in the same gallery, No. 477, a *tondo* of the "Virgin, Child and Angels," where all the forms are tender, flexible and fine in drawing. The ornamentation is heightened with gold. This work is an example of Signorelli's more softened and rarer manner, which is also the distinguishing character of his large altar-piece, in the Church of San Medardo, Arcevia, near Urbino, a work painted in 1507, but now much restored.

We find that in his early period Luca painted some mythological subjects. Vasari mentions that he made a present of a canvas with groups of naked gods to Lorenzo de Medici. This is thought to have been the picture known as the "School of Pan," which is now in the Berlin Museum, No. 79A, and is signed "*Luca Cortenen.*" It was in all probability painted a little after 1480. The dusky god Pan is seated on a rocky throne in the centre, with a leopard's skin thrown across his shoulders, and on his head is the crescent moon which symbolises his horns. Before him, on the right, stands the nude and lithe figure of a youthful god, who plays on a pipe, and at his feet on the grassy and flowery mead

is stretched another dressed with garlands of vine leaves, who is likewise playing music, while on the left, standing in a graceful pose, is a female figure representing Echo. Two vigorously drawn shepherds are introduced, whose bronze-coloured flesh, together with the brown tone of the god Pan, form a contrasting foil to the lighter flesh-tinting of the three other divinities. These three figures, however, suffered much damage some years ago, when the draperies, which had been painted over the nude bodies in the eighteenth century, were removed again. The general colouring is dull and heavy, but the composition, figure-drawing and the anatomical knowledge displayed in this fine work reveal the virile powers of Signorelli at his best.

The fresco, transferred to canvas, the "Triumph Chastity," No. 910, of the National Gallery, which is ascribed to Signorelli, is another of these classical subjects, and although it is signed "*Lucas Coritivus*," the decorative flow of its lineal composition is of a different kind from that which is usually found in Luca's authentic work. The composition is beautiful, vigorous and very idealistic in the harmony of its ornamental lines, but the figures are lacking in the realism that is associated with this master's work. This fresco is said to be the only remaining portion of Luca's share in the decoration of the Pandolfo Petrucci Palace at Siena, which he executed in collaboration with Pinturicchio in 1509. It has suffered considerable damage in the course of time, and also during its removal from the wall to canvas.

The general colour-tone of the work is now a purplish-grey, but there are still some traces of blues, reds, and golden tints in the wings and dresses of the female figures, and in the soldier's armour.

The large picture of the "Circumcision," No. 1128, in the National Gallery, is probably the altar-piece that was painted by Signorelli for the Church of S. Francesco at Volterra. The figures in this picture are about life-size, great energy and action are expressed in the male figures, and much grace and beauty in the forms and attitudes of the females. The execution and light and shade are decisive and strong, but the colouring, though rich in some details, has a predominance of olive tints and brown shadows. The figure of the infant Christ has been repainted and the position of the legs altered by Sodoma, as we learn from Vasari, otherwise the rest of the work is by Signorelli.

Luca went to Rome about the year 1479, and worked there during the following four or five years. He was one of the masters selected to paint frescoes in the Sistine Chapel and finished his portion of the decoration, the fresco of the "Last Days of Moses," in 1482. This work is unusual in composition, when compared with the other wall frescoes in the chapel. It has not the well-ordered balance of Ghirlandaio's fresco of the "Calling of Peter and Andrew," or of Perugino's "Delivery of the Keys," nor has it the variety of movement and charm of line that we see in Botticelli's fresco of "Moses

and the Daughters of Jethro." The heads of the crowd of figures which stretch across the picture make too much of a horizontal line, notwithstanding that this line is broken in one place on the right by the elevated and seated figure of Moses, but this is not sufficient to redeem the effect of the picture appearing to be cut in two horizontal and almost equal parts. The chief interest, however, is the variety of many of the single figures and groups in the foreground, including the grand figure of Moses. A finely drawn nude figure is seated in the central part of the foreground. On the right is an interesting figure of a man leaning very much over on a staff, whose attitude forms a valuable contrast to the upright line of so many of the standing spectators in the background. Other contrasting figures are those of the two young men with their backs to the spectator, who are Umbrian in dress and treatment. Some of the female figures are very graceful in pose and mien, but some other figures are not successful, and this points to Signorelli's entrusting much of the work to the hands of assistants.

The greatest works of Signorelli are his frescoes in the Cappella Nuova, formerly S. Brizio, in the Duomo of Orvieto. The grandeur and sublimity of the subjects, chosen from the Apocalypse, afforded the finest opportunities for the exercise and display of the artist's vigorous powers, and knowledge of figure-drawing and anatomy. In his fresco of the "Resurrection of the Dead," for example, almost every figure is nude, besides

numerous others in the remaining frescoes. Fra Angelico had in the year 1447, with the assistance of Benozzo Gozzoli, already painted two panels of the vaulting above the altar, one having the subject of "Christ in Glory, as the Judge," and the other with representations of the Prophets. Negotiations took place between the church authorities and Perugino and Pinturicchio for the completion of the decoration, but nothing definite was settled. After this Luca Signorelli was commissioned to complete the work which Fra Angelico had begun, and therefore commenced his great task in 1499 and finished it in 1502. This great scheme of fresco-decoration was the most important produced during the fifteenth century. Signorelli's mastery of form, foreshortening and vehement action in his figure-drawing, besides the grandeur of his conception are here displayed in his forcible method of execution. In many groups in these famous works Luca has equalled, if not excelled, his great disciple, Michelangelo, whose work in the Sistine Chapel was in some degree inspired by the creations at Orvieto, and from which the great Florentine borrowed some poses for his figures and groups in the fresco of the "Last Judgment."

The Cappella Nuova is rectangular in plan and is divided into two parts, each having three great lunettes and groined ceilings, and each lunette contains a large fresco. The pictures are placed at a good height from the ground, and all appear to rest on a feigned marble cornice. The first lunette, to the left of the entrance, has the



Anderson

DETAIL OF THE FALL OF ANTICHRIST.
FRESCO IN THE CATHEDRAL OF ORVIETO: LUCA SIGNORELLI

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fresco of "The Antichrist," in the upper part of which the Antichrist falls from Heaven, pursued by the archangel with a sword in his hand. Below is represented the Antichrist again, mounted on a pedestal in the foreground, and, inspired by Satan, is preaching to the multitude. The two devout figures in the left-hand corner are traditionally believed to be portrait-figures of Fra Angelico and Signorelli. The adjoining lunette contains the fresco of the "Paradise," a great work where Signorelli has surpassed himself in his conception of beautiful angels, who are crowning the Blessed of both sexes, and are guiding them to the abodes of bliss, the redeemed ones being represented as noble and graceful types of humanity. Some angels are playing musical instruments and others are scattering flowers.

The wall on either side of the pointed window, above the altar, has on the right the scene of the "Condemned descending into Hell." Michael and another archangel are menacing the crowd of sinners who are being driven to the regions below, where the devouring flames are surrounding them. The bat-winged Charon rows his boat load of the condemned souls across the Styx, while the other terror-stricken ones wait on its banks for the dread passage. The lunette nearest the altar, on the right, has the fresco of the infernal regions, which is a continuation of the same subject. Here, the archangels are standing high on the right, winged, and in armour, regarding the scene where the ministers of Satan drive the sinners below, some of whom are carried

on the backs of demons, and others are being strangled with cords. These dread scenes are awe-inspiring and terrible, and rendered all the more so by the masterly drawing, anatomy and foreshortening of the archangels, demons and the lost souls.

The "Fulminati" or "Destruction of the Wicked," is a further continuation of the above subject, which is painted on the wall at the side of the door. In this work is seen a rushing crowd of people, some of whom are dressed in Florentine costumes, and others are half-naked foreshortened figures. Beneath, and on either side are two portraits, one of them being that of Niccola di Francesco, who commissioned the work, and the other is that of Signorelli.

The lunette on the right, near the door, contains the fresco of the "Resurrection of the Dead," a most impressive conception. Here stand on high the two mighty angels, surrounded by a host of cherubs, and blowing the last trump. The fluttering banners, draperies and ribbons all add to the effects of movement and action. Below is the great crowd of nude figures and skeletons, rising and risen from their graves, among which there are many splendid examples of figure-drawing, and accurate anatomy. Some of the risen are gazing upwards at the archangels, and some are helping others out of their graves.

In a lower part under an arch is a *Pieta*, where the head of the dead body of Christ is resting in the Virgin's lap, and an Apostle, the Magdalen, and another kneeling figure complete the group.

The ceiling decoration, begun by Fra Angelico,

has been completed by Signorelli, where he has painted angels blowing trumpets, and others carrying the emblems of the Passion. In the four compartments of the other ceiling he has represented a choir of eight virgins, and numerous patriarchs, prophets, martyrs, and the doctors of the church. In the skirting, thicknesses of the window, and in the square panelling below the frescoes Luca has painted numerous portraits of poets and other celebrated persons, as well as small subjects from their works, in medallions, also many representations of mythological divinities, and the constellations, most of which are painted on gold grounds. The frescoes are in a fair state of preservation, considering their age, but in some places the colours have fallen off, owing to an efflorescence caused by damp. Some heads in monochrome were painted by Signorelli in the sacristy of the Duomo at Orvieto, and portraits of himself and of Francesco Vitelli, in fresco, are now in the Opera del Duomo. At Orvieto, in the Church of S. Rocco, he also painted a fresco of "St. Mary of Egypt," and in the cloister of the Benedictine Convent of Monte Oliveto, near Siena, a fine series of eight frescoes, representing scenes from the life of S. Benedict. In this convent there are also other frescoes by Sodoma and his pupil Riccio.

Signorelli is represented in the National Gallery at Dublin by an interesting predella, painted in oil, No. 266, the "Feast in the House of Simon." It is a long and narrow composition containing twenty-nine small figures. About half its length is taken up by a table, at the end of

which our Lord is seated, with the Virgin beside him. Mary and Martha, and Mary Magdalen, with the box of ointment, are also represented. The figures are well drawn and vigorous in execution, the work being evidently one of his best period. It is in an excellent state of preservation.

In the London National Gallery, besides the works already mentioned, Luca is represented by the following pictures: "The Virgin and Child, Crowned by Angels, with attendant Saints," No. 1847, a large and late work, painted about 1515. The figures are life-size, and the picture is painted in oil. "The Nativity," No. 1133, a very strongly painted work, where the light and shade is expressed in a decisive and trenchant manner. The dark parts, however, overpower the picture, and the colouring is of a general brownish tone. The very diminutive Babe lies on the ground in the lower centre, the Virgin, two angels, St. Joseph and four shepherds are in adoration. In the background are the stabling, animals, a distant temple, the rocky hill and several small incidents. This interesting work shows much of the influence of Piero della Francesca. A predella, No. 1776, the "Adoration of the Shepherds," and the "Holy Family," No. 2488, in this gallery, are also ascribed to Signorelli. Many other pictures by this master are preserved in various collections, for, owing to his long life and great industry, he has left a considerable quantity of work. He was one of the few painters who seemed to have lived in an easy and even luxurious state of great prosperity.

CHAPTER III

FLORENTINE PAINTERS OF THE TRANSITION, FROM THE FIFTEENTH TO SIXTEENTH CENTURIES

LEONARDO DA VINCI AND FOLLOWERS : LORENZO DI CREDI, FRA BARTOLOMMEO, ALBERTI- NELLI, BUGIARDINI, FRANCIABIGIO, AND ANDREA DEL SARTO

LEONARDO DA VINCI (1452-1519). Leonardo was born at Vinci, a little town in the hills between Florence and Pisa. His father, Ser Piero, who was a notary of Florence, was fortunate in being the friend of Verrocchio; and when he took a bundle of drawings and studies made by his son Leonardo to ask this master's opinion on them, we are told that Verrocchio was exceedingly astonished and amazed with the rare ability and originality displayed by the efforts of the young artist. It was finally settled that Piero's talented son, then a youth of seventeen, should be apprenticed to Verrocchio. The latter was only seventeen years older than his famous pupil.

It is probable that he entered the studio of Verrocchio as a pupil in the year 1469. That he was an accomplished painter in the year 1472 is proved by a record of his admission as a member of the Company of Painters at Florence in that year. Both master and pupil were very much

attached to each other, and about the year 1476, when Leonardo was twenty-four years old, he took up residence with his master. It must be inferred that they executed many works in collaboration during the period of their friendly connection. There are records of contracts and payments for work done by Leonardo in Florence, dating from 1473-1481, and some drawings which bear the dates of 1473, 1478 and 1479.

Michelangelo, Raffaele and Leonardo da Vinci are the three greatest names in modern art, the towering giants of the Renaissance, who brought into their service the accumulated knowledge of all that was best in Italian art previous to their time. While we can understand how the fame of the first two rests securely on the numerous works they have left behind, which still remain to the present day, the wonder is that Leonardo should rank as a painter equal in power, genius and originality to his great contemporaries, when it is remembered that there are only three or four of his paintings in existence, none of which are quite finished, or if ever finished are now in a more or less damaged state. It is, however, to his numerous drawings and sketches we must turn to judge of his rare abilities as an artist, more than to the meagre remains of his paintings. His all-round greatness as an artist, a scientist, a thinker, an inventor, and a man of letters, proved really a bar to his finishing anything that he had begun in pictorial art, for his tremendous and general knowledge of nature and art, instead of adequately serving him, made

him all the more dissatisfied with his technical powers, so that he never produced anything perfect enough to satisfy his own ideals. His few paintings, fine as they are even in their present damaged state, can only be regarded as splendid outlines and experiments in the technical methods of painting. He had the scientist's and experimenter's way of looking at things, and it is therefore not surprising that he never, as he has said, accomplished any work to his own satisfaction. The works of Leonardo reflect the mystical idealism of one who was a great dreamer, but at the same time they are impregnated with an uncompromising realism, for he was always in love with the aspects and forms of external nature, which he studied with a scientific thoroughness, picturing them with a wealth of grace and beauty.

A great number of his drawings are still in existence, preserved in many collections in England and on the Continent, the majority of which are astonishingly accurate in outline and proportion, full of realism, and beauty, firmly and yet delicately expressed.

These drawings, studies and sketches for pictorial compositions, are for the most part executed in pen-and-ink, but sometimes silver-point and red chalk were employed.

Vasari in speaking of Leonardo's method of drawing drapery, says: "He was very diligent in drawing from nature, and sometimes in making models of clay figures, upon which he arranged wet cloths dipped in plaster, and then patiently

drew them upon very fine canvas, made of crape, or used linen, and did them in black and white with the point of his brush in a miraculous way, which can be confirmed by some of his that I have in my sketch-book."

Leonardo's drapery-drawings are certainly studies from nature, after he had spent much time and patience in arranging the folds, in order to get a natural and pleasing composition, but his magnificent drawings of drapery preserved in the Louvre and at Windsor Castle were certainly not drawn from cloth dipped in plaster and arranged on clay models, but from the cloth material arranged on life models, for in no other way could he have obtained the grandeur of the natural folds, the breadth of light and shade, the half-tones and reflections which are all so truthfully expressed in these masterly drawings. There is no stiffness or angularity in the folds but a grandeur and firmness of line, drawn so accurately that the form of the body and limbs underneath receives its due emphasis. It is quite likely that Leonardo did make clay models of the figures for his pictures and sculpture and arranged drapery on them for use as preliminary sketches, but his final drapery-studies were evidently drawn from the material arranged on life models. Few, if any, artists before his time had studied drapery so thoroughly, or drawn it so truthfully.

Before treating of Leonardo's drawings and painting of landscape, it may be interesting to offer a slight survey of this branch of art, as developed by the painters somewhat previous to

his time. Landscape drawing and painting in the Trecento period of Italian art was of a very conventional type, often merely topographical and of a diagrammatic kind, like a surveyor's plans, where castles, other buildings, and Noah's-ark-like trees were either silhouetted against the sky, or a gold background, or placed at intervals in the plains, and among numerous hillocks and rocks. One of the first painters who treated landscape in his pictures in some accordance with nature, was the Umbrian master, Gentile da Fabriano (1370-1428). Though there was always something of the lingering conventional feeling in his method of treatment, Fabriano adopted in some degree the methods and manner of the Flemish school of painting in his landscape backgrounds, and he, with some of the southern painters, was strongly influenced by the German engravings of landscape, which were then finding their way into Italy.

Fra Angelico introduced charming and highly idealised landscape and flowery imagery into his pictures of the heavenly paradise. His pupil, Benozzo Gozzoli, produced many examples of rich and interesting landscape backgrounds, but often crowded them with too much detail in the nature of buildings and cultivated scenery. Lorenzo Ghiberti in his richly-sculptured panels of the Baptistery gates at Florence, has given his work a very pictorial character by introducing many noble designs of landscape, where trees, hills, rocks and foreground detail play sometimes a more important part than his figure compositions.

A more naturalistic treatment of landscape was adopted by Masaccio (1401–1428), where, for example, we see in his fresco of the “Tribute Money,” in the Carmine, Florence, the wild mountain wastes with their sparsely tree-clothed sides, the deep ravines, and high peaks over which float the heavy clouds.

Piero della Francesca (1416–1492) developed the problems of perspective, both linear and aerial, in landscape painting more than any artist of his time, and was unrivalled as a painter of outdoor effects in light and shade. As a painter of light he was certainly the forerunner of the great men who came after him, such as Leonardo, Titian, Correggio and Rembrandt. Examples of his power in this direction may be seen in his works in the National Gallery, and in his frescoes of the “Legend of the True Cross,” at Arezzo, as well as in many other landscape backgrounds to his portraits and other pictures. Antonio Pollaiuolo, Baldovinetti and Verrocchio may be mentioned as others who contributed largely to the advancement of landscape painting in Florentine art. There can be no doubt of Verrocchio’s influence on Leonardo’s poetic treatment of landscape, for he was one of the first, if not the first, to represent the poetic side of nature in his broad effects of light, shade and atmosphere, who gave sombreness to his woods, strength to the rocks, delicacy to the sky and distance, uniting the latter to the mid-distance, and merging this into the foreground in a Corot-like harmony where all vexatious detail was eliminated.

Leonardo followed in the path of his master, and with greater insight and skill he made realistic drawings of selected nature, but introduced a poetic or idealised type of landscape in the backgrounds and settings of his figure-compositions, which, though strictly founded on nature, were designed and painted to harmonise with the mood and spirit of the subject-matter of his compositions.

His celebrated drawing of a cloud-burst over an Alpine valley, executed in red chalk, and now in the Windsor Collection, is wonderful in its spirit and realism, while the grandeur of the effect reminds us of Turner's best work. This drawing belongs to his Milanese period. His earliest dated drawing, inscribed 5th of August, 1473, is the vigorous study in pen-and-ink of a portion of the Arno Valley, now in the Uffizi Collection. The landscape setting of the "Mona Lisa" picture is an idealised scene, masterly in design, and even in its present injured state the colouring is most refined. The blue, misty hills and general blue-green tone of the whole landscape contrasts with and forms an excellent foil for the warm and golden tones of the figure, and its almost spiritual aspect is in accordance with the mystery of the Sphinx-like and smiling features of La Gioconda.

As a painter Leonardo was not only endowed with a higher æsthetic sense than almost any of his contemporaries, but he was thoroughly conversant with all the methods and mediums used in his time, and was always experimenting with new processes and mediums. His great technical

skill enabled him to advance the art of painting in oil, which was with him a favourite medium, for he found in it a process by which he could obtain a more perfect fusion of the colours in painting, a more effective modelling of the passages of tones and planes of light and shade, and it also was a better medium for the delicate softening of contours than the older method of tempera painting. He contributed immensely to the popularity of oil painting in Florence, for we find that in his time, and immediately afterwards, painting in the oil medium had become the favourite method with the Italians.

Apart from the very few authentic but mostly unfinished pictures, from the hand of Leonardo, there is no doubt there are many works still in existence ascribed to various Florentine and Milanese artists of his period, which by the style of their drawing and type of the figures, would prove, if such were not wholly the work of this master, that he had a great share in their composition, drawing, and execution. We know from evidence of letters written by his friends, that owing to his time being so much taken up by his studies in mathematics, and engineering enterprises, he often entrusted the painting of pictures he had designed to his favourite pupils, adding if necessary some touches from his own brush before such paintings were finished.

Among his very early efforts is the charming little picture of the "Annunciation," No. 1265, in the Louvre, which he painted in 1470, when he was about eighteen years old. This small oblong

work measures only five inches in height by twenty in length, and was evidently designed for the predella of an altar-piece. It is unpretentious and extremely simple in composition. The angel and the Virgin are very natural and graceful in pose and drawing. Gabriel kneels on the left, with his right hand uplifted as he delivers the divine message to the Virgin, who also kneels and inclines towards him on the right. The event takes place on a terrace with a low and broken parapet, having seats along the wall. Behind, towards the left, is the bright sky with dark trees against it. The treatment of the light and shade in this beautiful little work is broad and decided, and the colouring light and warm. Another larger picture of the "Annunciation," in the Uffizi, has certainly something which reminds us of the hand of Leonardo, but for the greater part lacks the broad simplicity of his usual work. It has been ascribed, in turn, to five or six different artists who worked in Verrocchio's studio, as well as to this master himself, so that taking everything into consideration, it may be classed as a school work from the studio of Verrocchio. The figure of the Virgin in this work is that of a stately and high-born lady, seated behind a very ornate table and in front of a palatial mansion, but is not the type of a Virgin we should expect from the painter of the Louvre "Annunciation," where she is represented kneeling in deep humility, and with a natural and tender grace. The landscape details also fall far below Leonardo's work, for it cannot be imagined he is responsible for the

artificial trees, nor the over-crowded flower-blooms in the grass of the foreground.

The unfinished picture in the Vatican Gallery of "S. Jerome in the Desert," was probably painted by Leonardo between the years 1478 and 1481, and it is quite likely that during this period he also was engaged making studies for his celebrated work "The Adoration of the Magi," another unfinished painting, which is now in the Uffizi Gallery, No. 1252. This picture, intended for an altar-piece, is an extremely rich and beautiful composition. Before and around the Virgin are the kings and their retinues. Crowds of people, and horsemen in the background, in their actions and attitudes impart great liveliness and movement to the scene; we are impressed with the novelty of treatment of this subject by Leonardo, which in composition is altogether different, finer, and more original than in the pictures of the same subject painted before his time.

Leonardo was invited to the Court of Milan in 1482 by the regent Lodovico Sforza il Moro, afterwards Duke of Milan. In his letter to Lodovico on the occasion of his arrival in the city, he sets forth his manifold capabilities and accomplishments, a document which might be regarded as egotistical if we did not know that all he had said of himself was perfectly true. After speaking of his knowledge of architecture and engineering, and as a sculptor in marble, bronze and terra-cotta, he goes on proudly to say: "In painting, also, I can do as well as any other, be he who he may."

In the first five years of his stay in Milan he was employed by Lodovico to paint the portraits of some of the ladies of the Court; none of these works, however, can now be traced.

He was commissioned in the year 1483 by the monks of the Brotherhood of Conception in St. Francesco to paint an altar-piece for the church. This celebrated work, which was not finished until 1503, is known as "The Virgin of the Rocks." There are two versions of it now existing, one is in the Louvre, "*La Vierge aux Rochers*," and the other is in the National Gallery. He was assisted in the painting of these works by his friends Ambrogio and Evangelista da Predis. There has been much controversy as to which of these famous works is the original, but the consensus of opinion has hitherto been in favour of the Louvre version. On the other hand, the history of the London picture has been a matter of great research in recent years, the results of which would appear to determine that the National Gallery is the original picture that was designed, and for the most part painted, by Leonardo himself. In this connection it may be interesting to mention that in the *Burlington Magazine* for September 1915, Mr. Lionel Cust quotes from the Italian publication *Rassegna d'Arte* certain information that apparently proves that the London version is an authentic work by Leonardo da Vinci. Mr. Cust goes on to say: "So complete is the history now revealed of the painting in the National Gallery that it seems to exclude the possibility of any second version having been

made by Leonardo. The history of the Paris version (in the Louvre), therefore, now requires as clear an elucidation as that of the National Gallery painting. It is impossible to doubt that the latter painting is the original work by Leonardo, begun in 1483 and completed in 1503."

The picture takes its name from the rocks which form the greater part of the background of the figure, and which give the scene an appearance of a wild and stony desert. The Virgin, who is seated, has a blue dress and mantle with a yellow lining. She holds out her left hand, with the fingers outspread, over the head of the infant Christ who is seated on the ground, and is supported by a beautifully conceived angel on the right. The Virgin's right arm embraces the infant St. John. In colour the painting is now of a general brownish hue, due to time and other causes, but the work still remains as a splendid example of Leonardo's masterly drawing and composition.

The Milanese painter, Ambrogio da Predis, has been mentioned above as one of the artists who assisted Leonardo in the execution of the altarpiece of which the "Virgin of the Rocks" was the central panel. Ambrogio and his brother Evangelista were already practising at Milan when Leonardo first came to that city, but very little is known of their history, except that Ambrogio was a follower of Vincenzo Foppa (1427?-1516), the Milanese painter, and that he was active as a painter from 1482-1506. Ambrogio was employed by Lodovico Sforza as a portrait-

painter to the Court at Milan. In the Ambras Collection at Vienna there is a portrait of the Emperor Maximilian, signed "*De Predis*," which is identified as a work by Ambrogio. There are two portraits by this painter in the National Gallery, namely the bust "Portrait of a Young Man," which is signed and dated 1494, and the full-length portrait of a lady, named "Bona of Savoy," who is attired in a rich dress of crimson brocade. His two other works in the National Gallery are very interesting in showing his connection with Leonardo, as they are the two wings of the altar-piece, of which "The Virgin of the Rocks" formed the central panel. One of these panels, No. 1661, has the figure of an angel standing in a niche, playing a viol, and dressed in a dark green robe with dark red sleeves. The other panel, No. 1662, represents an angel with fawn-coloured wings and scarlet robes.

Between the years 1495 and 1498 Leonardo was engaged on the decoration of some rooms in the Castello Sforzesco, and about this time he designed and executed his famous work of "The Last Supper," which he painted on the wall of the refectory in the Convent of S. Maria della Grazie at Milan. This great work, which unfortunately has almost perished, has been justly considered the finest version of the subject that has ever been painted before or since Leonardo's time.¹ From various early engravings, from sketches and drawings by the master, preserved

¹ See p. 273, vol. ii, for suggested method of painting in "The Last Supper."

in the collections at Venice, the Hague, and Paris, as well as from some copies of the painting in oil, we are enabled to form a good idea of the original work. There is a good copy painted in oil by Marco d'Oggiono, one of Leonardo's scholars, now in the Royal Academy, London. This copy was formerly in the Certosa at Pavia. Another copy by the same artist is in the Louvre. The injured drawing of the head of Christ in the Brera at Milan has long been ascribed to Leonardo, as one of his studies for the head in "The Last Supper," but it is evidently by another hand, possibly by the Lombard painter, Andrea Solario (*c.* 1495-1515). Another small drawing for the head of Christ, also ascribed to Leonardo, is preserved in the Albertina Collection at Vienna.

Shortly after his arrival in Milan, Leonardo commenced work on the great equestrian monument of Francesco Sforza, father of Lodovico, and was engaged on this colossal statue intermittently for a period of sixteen years. This work is only known to us through the records of historians, as the model, probably cast in plaster, was set up in the open air, and was unfortunately destroyed by the French when they captured Milan in 1498. The statue was to have been cast in bronze, but whether it was or not is a question that has never been clearly determined. Vasari says that "All who saw the large model in clay which Leonardo made for this work, declared that they had never seen anything more beautiful or more majestic." The destruction

of this famous monument, which we may safely say must have been equal in artistic merit to the Coleoni equestrian statue by Verrocchio, is one of the saddest events in the history of art.

Lodovico il Moro entrusted Leonardo with the foundation of an Academy of Arts at Milan, for which Leonardo wrote his *Treatise on Painting*. Many editions of this work have been published, the earliest being the Paris edition, printed in 1651, with a life of the author by Dufresne. Leonardo also wrote many other books at Milan, including works on the Human Figure, Sculpture, Architecture, Anatomy, The Flight of Birds, Botany, Astronomy, and others on Naval, Military and Engineering Science.

In the Ambrosian Library at Milan there is a powerfully-painted and extremely realistic portrait of a man in a red cap, holding a sheet of music in his right hand. It is ascribed to Leonardo, and was formerly considered as a portrait of Lodovico il Moro, but is now catalogued as "The Musician." It is, however, more likely to be a copy by Luini of one of Leonardo's works, as the technical qualities of the flesh-painting are inferior to those usually found in the master's paintings.

When the French occupied Milan in 1499, Leonardo went on a visit to Venice, but on his way he stayed for a little time at Mantua. He was in the latter city in 1500, when he made a beautiful portrait-sketch of Isabella d'Este. In 1501 he was back again in Florence, when he seemed to have been deeply engaged in the study

of mathematics, but evidently found some time to devote to painting, for we learn that it was in this year he was engaged in making studies, and the cartoon for the unfinished picture of the "Madonna and Child with S. Anne," now in the Louvre, No. 1598. The fine cartoon by Leonardo, preserved in the Diploma Gallery of the Royal Academy, of the same subject, bears a considerable relationship to the painting in the Louvre, and this, together with the other studies he made for the picture, which are now in the collections of the Academy at Venice, the Louvre and Burlington House, are much superior to the painting in the Louvre, but Leonardo had little, if any, share in the execution of this work, which is clearly that of his pupils, who may have painted the picture under his personal supervision.

Between 1501 and 1503 Leonardo travelled through Umbria and central Italy, inspecting fortresses and military works for Cesare Borgia, and before the end of the latter year he was at work again in Florence, decorating the Council Chamber of the Signorial Palace. The subject chosen for the wall decoration was "The Battle of Anghiari," for which he made the cartoon and painted part of the design on the wall. This selected portion represented "The Fight for the Standard," where a group of warriors on horseback, magnificently drawn and composed, and in a whirlwind of movement, are engaged in a terrific and deadly conflict. Leonardo painted this incident on the wall, but in accordance with his usual practice of experimenting with various



X. Photo

MONA LISA (LA JACONDE OR LA GIOCONDA).
LOUVRE GALLERY, PARIS: LEONARDO DA VINCI

mediums and methods, he worked in some unknown vehicle, or perhaps adopted a mixture of methods, which destroyed the permanency of his colours, and he had the mortification to find that the painting faded and finally disappeared not long after it was executed. We are enabled to form a fair estimate of the beauty and grandeur of this work by the engravings that have been made from it, the best of which is the one in Lord Leicester's collection at Holkham. The cartoons of the whole subject, like that of the rival one of the "Soldiers Bathing in the Arno," by Michelangelo, have mysteriously disappeared.

To this period belongs the celebrated portrait of Mona Lisa, wife of Giocondo, a Florentine gentleman, and friend of Leonardo. Known as "La Gioconda," it is one of the greatest treasures of the Louvre. Leonardo is said to have been engaged on it—at odd hours—during a period of four years, and when he finally left off working on it, it was not because he considered it finished; on the contrary, in this work, as in everything he did, he was unable to complete it to his own satisfaction. The painting of the flesh was, however, more technically perfect when the work left the hand of the master than it appears to-day, for in the course of time much of the delicate scumblings and glazings have been destroyed by abrasion, and perhaps restoration, but it is difficult to conceive that even Leonardo could have improved on the accurate drawing and beautiful modelling of the features of "Mona Lisa," or that he could have augmented by any further

finish the expressive personal charm and feminine sorcery revealed by her shadowy eyes, the subtle drawing of her mysterious lips, and the fascinating witchery of this captivating and wonderful example of his skill in portrait-painting.

He paid a visit to Rome in the year 1505, but was back again in Milan in the following year, when he was engaged in executing various commissions for d'Amboise, the French governor. After a stay of one year in Milan, he left in 1507, and went to Florence once more. In the latter city and about this time he made the designs and drawings for the pictures, now in the Louvre, of the "Madonna with the Scales," the "Bacchus," and the "St. John the Baptist," and also for the picture of "The Holy Family," now in the Hermitage, Petrograd. All these pictures, although executed from his designs, have been painted by his pupils, and can only be regarded as school works.

Leonardo was invited back again to Milan in 1508 by the French king, who employed him as Court painter. He also spent part of this time in literary work, and in executing some sculpture. About the year 1513 he went again to Rome, accompanied by two of his pupils, where he painted some portraits and other pictures for Giuliano dei Medici. After remaining at Rome for about two years he left it, and made some journeys to other Italian cities, coming back again to Milan, from which city in 1517 he journeyed with Melzi, his pupil, to France, in the train of the French king, Francis I. The King provided

him with a fine residence in the Chateau Cloux at Amboise.

There is a great deal of uncertainty as to work he may have done at Amboise, during the last three years of his life. It is quite likely that he made cartoons and designs for various pictures and decorations at this time, but we may be certain that in carrying out the paintings he would be largely assisted by his favourite pupil Melzi. Leonardo, after some months' illness, died at Amboise on the 2nd of May, 1519, in the sixty-seventh year of his age.

Among the chief Milanese scholars and followers of Leonardo da Vinci were the painters Bernardino Luini, Francesco Melzi, Ambrogio de Predis, Gaudenzio Ferrari, Andrea Salai, and Cesare da Sesto. Of all these B. Luini (1475 ?-1531) became the most noted both in regard to his capabilities and great industry. Many of his later works have such a decided resemblance to Leonardo's style and methods that for centuries they have been ascribed to the greater master.

Apart from his strongly Leonardesque works, Luini has painted numerous pictures and many important frescoes, which prove that he was endowed with considerable originality. He is seen at his best in his fresco paintings, many examples of which are still in existence. He painted in fresco with much freedom and lightness of touch, and his works in this medium are characterised by great freshness and purity of colouring, which contrasts strongly with his more laboured works in oil painting.

The Brera Palace at Milan contains some very good examples of Luini's work in fresco, consisting of details and fragments which have been removed from churches and suppressed convents in the city and neighbourhood. In the entrance corridor of the Brera may be seen, among other examples of frescoes, a work by Luini brought from the Church of S. Maria di Brera, Milan. The subject is the "Virgin and Child," with an angel and two other figures, S. Barbara and S. Abate, and a boy with a lute. The colouring is extremely pure and fresh and the figures are well drawn, but the general composition is lacking in cohesion and unity. "The Burial of S. Catherine" is another small fresco in the Brera, which has been brought from the Convén della Pélucca, and is one of the more successful works of Luini. The robes of the saint are red, while those of the angel on the right are purple; the middle, green; and the angel on the left has yellow drapery.

The best work, however, by Luini, in this gallery (Sala XVI) is the beautiful fresco of "The Virgin and Child with St. Martha, St. John and a Nun." The background is a garden in which the trees and other details are painted in a very naturalistic manner, pure and fresh in colouring, and reminding one of a picture by Constable. There are some fine passages of luminous and harmonious colouring in the draperies; the faces have a refined delicacy of treatment and are graced by expressions of quiet thoughtfulness. There are other examples of Luini's fresco work



Alinari

THE VIRGIN AND CHILD, WITH SS. JOHN AND MARTHA. FRESCO IN THE BRERA, MILAN: BERNARDINO LUINI

in the Brera, consisting chiefly of heads and figures of boys.

In the Church of S. Ambrogio at Milan, first chapel in the right aisle, is a fresco by him, the "Ecce Homo," which is still in a fair state of preservation, and another of his works, "The Legend of the True Cross," decorates the sixth chapel of the same aisle. The Church of S. Maria della Grazie is adorned with Luini's fresco of "The Virgin Enthroned," with many saints around her. The colour and composition of this work are good, but the fresco has suffered much by the injurious dusty bloom that appears in great patches. Other examples of Luini's fresco-decoration may be seen in the Church of S. Maurizio (Monastero Maggiore), including the large "Crucifixion," on the wall over the entrance to the choir. This great work contains nearly 140 figures, many of which are of singular beauty. At Saronno, not far from Milan, in the Church of the Santuario, there are some important frescoes by Luini, representing scenes in the life of the Virgin, the best of which is a very fine "Adoration of the Magi."

Luini is represented in the National Gallery by two small paintings. The larger of the two has the subject of "Christ Teaching," No. 18. Christ is in the centre and is expounding to the two elderly disciples who stand on the right and left, one of whom holds a book. The Saviour has a deep red dress, lined with blue, but the general colouring has deepened to a brownish hue. The figures are half-length. The other small painting (No. 2088), is a copy of the central figure of the first-named

picture, with the drapery altered to a lighter red.

In the Ambrosian Library at Milan there is a fine painting by Luini of "The Holy Family with St. Elizabeth and St. John." The composition is excellent, the figures being well designed to fill the upright rectangular space. Although the infant Saviour appears in the exact centre, in his mother's lap, the upper half of the Virgin's figure is placed on the extreme left, an unusual position, while the head of St. Elizabeth occupies the upper central position. Joseph and St. John are on the right. The heads of the Virgin and St. Elizabeth are extremely Leonardesque in drawing and expression. It is evident that this picture, and also the National Gallery example, were painted by Luini from the cartoons designed by Leonardo. There are also two other works by Luini in the Ambrosian Library, namely, a half-length figure of the youthful Saviour, and a small half-length of St. John the Baptist, embracing a lamb.

Gaudenzio Ferrari (1484-1549), was another Milanese painter who was a follower of, and greatly influenced by, Leonardo, although he had worked with Perugino, and later with Raffaele. Like Luini, his best work is in fresco. He painted numerous frescoes in Milan, Saronno and Varallo. His compositions are characterised by life and animation of pose in the figures, many of which are of great merit and beauty. Generally speaking his work shows fine qualities of freedom in the execution, but is unequal, owing to his

tendency to be easily influenced by the work of his contemporaries.

In the side entrance of the right aisle of S. Ambrogio at Milan, Ferrari has painted two frescoes, one represents "Christ Bearing the Cross," and the other "The Three Marys." The latter, though darkened much, is still in a good state of preservation, and is now under glass. At Saronno, he has decorated the cupola of the Santuario with an assemblage of angels and winged boys, some of which are designed with great spirit, and beautifully painted. Later work by Ferrari is the fresco-decoration of the fourth chapel in the right aisle of S. Maria della Grazie (1542), where he painted the powerful compositions of the Passion, namely, "The Crucifixion," "The Scourging of Christ," and "Christ Crowned with Thorns."

LORENZO DI CREDI (1457-1537). This Florentine painter's full name was Lorenzo di Andrea d'Oderigo Credi. He was a favourite pupil of Verrocchio, in whose studio he had as companions Leonardo and Perugino, both of whom influenced him in various degrees. Verrocchio expressed in his will (1488) that Lorenzo should finish his great equestrian statue of Bartolommeo Colleoni at Venice, as the pupil had helped his master in other sculptural work, but the completion of the statue was given to Leopardi.

Lorenzo was more noted as a painter than a sculptor, and a great number of his paintings are still in existence, many of which are in the Uffizi Gallery and in other collections in Florence. He

has also produced a great many fine drawings which are better than his paintings, for his method of execution in painting is too careful, hard, and excessively smooth in texture, which has contributed to his work a certain lightness, especially in his flesh-painting, where the colouring, though fresh and light, is at the same time too even and monotonous in its low yellow-red tone. This smoothness of surface-texture, together with the peaceful yet sometimes wistful expressions of his female figures, and the devotional grace in their attitudes and mien, were all Umbrian qualities in his work which he had acquired from his contact with Perugino, who was one of his greatest friends. Lorenzo and Perugino were members of a committee that deliberated on the completion of the front of the Cathedral of Florence in 1491, and both were asked for their advice on the restoring of the lantern of the church in 1498. They were both asked, with other artists, to decide certain questions relating to artistic matters of importance in Florence. Both of them were consulted in 1504 for their opinion as to the best place that Michelangelo's statue of David should occupy.

The superior character of Lorenzo's drawings has been mentioned, and it may be said that this was chiefly due to the fine examples he had always before his eyes in the wonderful drawings of his fellow-pupil, Leonardo da Vinci, as well as in those by his master, Verrocchio. Lorenzo was a faithful imitator of Leonardo's drawings, and of Verrocchio's also. Many studies in drawing by Lorenzo have formerly been ascribed to Leonardo,

but such drawings are quite likely to be careful copies made by Lorenzo of Leonardo's work and done in Verrocchio's studio. It is not an easy task, even for the best judges of old masters' drawings, to assign drawings, or in some cases paintings, to the master or pupils who have all worked together in the same atelier, and who may have all been more or less employed in making drawings and in executing the painting of the various works done under the direction of the master, who employed many pupils and assistants.

Lorenzo followed Da Vinci's method of painting in oil-colours, experimenting like the latter in this medium. He used his colours as thin glazes over a solid painting, first preparing the surface of the panel in such a way as to obtain a smooth and polished effect. According to Vasari he distilled his own oils and prepared thirty different shades of colours for his palette, which he ground very finely with his own hand. Though he sometimes painted in tempera, most of his paintings were executed in oil, on wood, and consisted of altar-pieces, single figures, and portraits—the figures in his pictures being generally a little less than life-size. He must have confined himself to the painting of pictures on panels, for he does not seem to have worked in fresco.

A portrait of himself, which he painted in 1488, is now in the possession of Mr. W. Beattie, at Glasgow, and one of Verrocchio, No. 1163, in the Uffizi Gallery, is ascribed to him, but it is more likely to have been painted by Perugino, as it has much in common with the style and methods of

the latter artist's work in portrait-painting. A very fine three-quarter-length portrait of a lady in Florentine dress, supposed to be that of Catherine Forza, is preserved in the picture gallery at Forli. This is an early work by Lorenzo, which is very dignified in pose and style, and shows the strong influence of Da Vinci's manner. It has suffered a good deal by repainting.

Lorenzo's earlier works are his best, as they were executed when he was more susceptible to the example and influence of Leonardo da Vinci, and when he gave greater attention to accuracy of drawing, anatomy and composition than he did in his middle and later periods. His representations of the infant Saviour and of the nude figures of young children are always characterised by excessive plumpness of form, which became more exaggerated in his later works. While it may be said there is more power, strength and carefulness displayed in his earlier work, there still is a certain uniformity in all his works, and though the best of his efforts do not reveal much originality or inspiration, they afford proof that Lorenzo was an artist of considerable talents and of much technical skill and a successful painter of sacred subjects. He generally imparted to the figures of the Virgin and saints much grace, beauty and charm, and the embodiment of a deep religious sentiment.

The landscape backgrounds and flower-decked foregrounds in Lorenzo's compositions are painted with the greatest minuteness and care, and are extremely rich as decoration, but on the other

hand, they are formal and conventional and are lacking in the qualities of atmosphere, breadth, and the spirit of nature, when compared with the landscapes of Da Vinci, Verrocchio and those of Piero della Francesca.

An early work, attributed to Lorenzo, is the female nude figure with the title of "Venus," No. 130, in the Uffizi Gallery. The pose is good, though somewhat academic, the flesh is light in tone and very delicately modelled, but there is a deficiency of shade which causes the painting to appear almost flat. In the drawing and general treatment of the regular and pleasing features and hair of the goddess a distinct Leonardesque influence is revealed.

The most important work of Lorenzo's early period is the fine altar-piece of the "Madonna and Saints," which adorns the high altar of the Chapel of the Sacrament in the Duomo of Pistoia. If this work is the unaided effort of Lorenzo di Credi it would appear to have given the promise of a greater future for the painter than in his case has been fulfilled. This altar-piece was painted when Lorenzo was a little less than thirty years of age, and his subsequent average work, if it reached the standard, did not go beyond the excellence of this early performance. The Virgin, who is represented in this work as youthful in appearance, with gracious and pleasing features, is seated with the infant Saviour in the centre of the picture and against an architectural background, through the openings of which appears a pleasant landscape. On one side stands St. John the Baptist and on

the other S. Zenobius. The pose and type of these figures, together with the draperies of the Virgin, are strongly reminiscent of Leonardo. The whole of the work is very careful in drawing, the hands of the figures being especially well formed. The general colouring is of a quiet harmony of silver tones, and though a cool arrangement is not excessively so.

Many of Credi's representations of the Virgin present the type of an elegant and youthful personage with fresh and finely-modelled features and well-shaped hands. This would apply to the picture of the "Madonna" in the Museum of Mayence; the Virgin in the picture of "The Holy Family," of the Palazzo Borghese, Rome; in the "Virgin Adoring the Infant Christ," of the National Gallery, No. 648; in the "Madonna" of the Turin Gallery, No. 356, and in other works of his best period. The National Gallery example is a well-preserved work of great charm, and is not without a Leonardesque feeling. The painting is executed in a solid manner and the flesh-tints are well fused. The face and hands of the Virgin are drawn most carefully, and the Babe, reclining in a natural pose in the left lower corner, is one of the most beautiful of Credi's representations of the Holy Child.

There is often a marked resemblance in the forms and softened contours of the flesh, as well as in point of colour, in Credi's work to that of the Milanese painter, Bernardino Luini. We have not far to go for an explanation of this when we remember that both of these painters derived



Spooner

THE VIRGIN ADORING THE INFANT CHRIST. NATIONAL GALLERY, LONDON :
LORENZO DI CREDI

such characteristic features of their works from the teaching and influence of Leonardo da Vinci.

In the notice of the works of Verrocchio, in this volume,¹ we have described the beautiful tempera painting of the "Madonna, Child and two Angels," No. 296, in the National Gallery, as a work that has been ascribed to various masters, but it is more than likely that this gem of Florentine painting has originally come from Verrocchio's studio, and is possibly the joint work of Verrocchio and Lorenzo di Credi.

Lorenzo was often employed by the public authorities of Florence to restore important works of the old painters. In 1501 he restored the altarpiece by Fra Angelico, in S. Domenico at Fiesole, and in 1524 he restored Uccello's fresco of Sir John Hawkwood and also Castagno's fresco of S. Nicholas di Tolentino, besides other works in the Cathedral of Florence. Lorenzo had many pupils the more noted of whom were Francesco Granacci, Michele di Rodolfo and Sogliani.

FRA BARTOLOMMEO DELLA PORTA (1472-1517). This great Florentine, who was named Bartolommeo di Pagholo de Fattorino, before he joined the Dominican Order, was also called Baccio della Porta, from the circumstance of his living near one of the gates of Florence. At the age of thirteen he was apprenticed to Cosimo Rosselli, in whose studio he was fellow-pupil with Piero di Cosimo and Mariotto Albertinelli. Baccio was influenced more by Piero di Cosimo than by Rosselli, and in this studio he formed a close acquaintance

with Albertinelli, over whom he had a great influence, and later took him as his partner, in the first instance from 1492 until 1500, during which period they executed many works in collaboration.

Fra Bartolommeo in his best works has proved himself a worthy rival to Leonardo, Raffaele and Michelangelo, as far as power of draughtsmanship and composition is concerned, and if he did not reach the same heights that have been scaled by these three great masters, he often came within a very short distance of the lofty position which they occupied in Italian art. The distance which separated him from his great contemporaries was often so little that he seemed at times to run abreast with them. He was influenced by these great Florentines in various ways, for he competed with Michelangelo in the breadth, grandeur, and purity of form, with Raffaele in composition attitudes of the figure, and in drapery design, and with Leonardo in technical methods and execution. The works of Baccio della Porta also combine many of the grandest qualities of the art of Masaccio, Fra Filippo, and Ghirlandaio, from whom he inherited the vigorous strength and masculine beauty of Florentine painting and design.

Shortly after Baccio and his friend Mariotto had gone into partnership and set up a *bottega* in Florence, the Dominican friar, Savonarola, began his vigorous preaching against the lasciviousness of the Florentines, and the profanity of the age, demanding, amongst other reforms, that all pictures and works of art representing the nude,

or so-called immodest figures, should be destroyed. Baccio was a great friend and follower of the zealous friar, and was one of the first to throw his drawings, sketches, and other works that represented the nude figure, into the flames on the Piazza of Florence during the carnivals of 1496 and 1497, and consequently many of his early works must have perished in this way. His comrade and partner, Mariotto, was not affected by the religious scruples of Baccio, as he ranged himself on the opposite side of the *piagnone* movement, and joined the band of the scoffers. This circumstance, however, did not prevent the partners from remaining close friends. The first term of their partnership lasted from 1492 until 1500, when in the July of the latter year Baccio della Porta took his religious vows in S. Domenico at Prato, and after a year of probation professed and took the name of Fra Bartolommeo. In the year 1509 the two friends became partners once more, and remained so until January 1512. The works which they executed separately are signed each with their respective signatures, but those which were the joint efforts of the two masters have a distinguishing monogram or device which consists of two rings linked together, with a cross between them.

The earliest existing work by Baccio della Porta is the profile portrait of Savonarola, now in the cell which was occupied by the latter, No. XIII, in San Marco, Florence, where there are also the later frescoes of the "Madonna," and "Christ at Emmaus," by the same master. In the

last years of his life he painted another version of the early portrait of Savonarola, a work which is known as "St. Peter, Martyr," now in the Academy, Florence, No. 172. It is a powerful and vigorous work, but it lacks the finer realism of the earlier portrait.

The small diptych, No. 1161, in the Uffizi Gallery, is another early work by this painter, which he executed to the order of Piero del Pugliese. This consists of two doors for a tabernacle, which contained a small figure of the Virgin, by Donatello. The insides of these panels have, respectively, the subjects of the Nativity and the Circumcision, and on the reverse sides is the Annunciation painted in grisaille. The subjects of these panels are well drawn and exquisitely finished and intensely devotional in feeling.

Baccio was one of the besieged with Savonarola in the Convent of San Marco, when, on the fatal 23rd of May, 1498, the Frate was dragged forth to his death. The painter then vowed if he should survive the terror of those days he would join the Dominicans. Shortly after, however, we find that he was engaged on his celebrated fresco of "The Last Judgment," which he painted on the cloister wall of the Hospital of S. Maria Nuova, Florence, to the order of his patron, Gerozzo Dini. This fresco, or what remains of it, has been transferred to the Uffizi, Room IV, No. 71, in the year 1897, together with other works from the picture gallery of the hospital. The fresco is now in a much-damaged state, and near it is a copy which

illustrates its original details. This noble work forms a connecting-link between that of the great early Florentines and the art of Leonardo, Michelangelo and Raffaello. In its design and treatment it was the most modern in type of all the versions of its subject, and combined the excellences of the Florentine schools of the past and contemporary time of its execution. The fresco is about twelve feet in each direction and is circular-headed. Baccio is responsible for the whole design and for the painting of the upper portion, but the lower portion, including the portraits of the donors, Gerozzo Dini and his wife, was painted by Mariotto Albertinelli, after Baccio had given up painting for a time and had entered the Dominican Order.

Fra Bartolommeo remained in the Convent of S. Marco four or five years from 1501, during which time he does not seem to have produced any works, but towards the year 1506 he was recognised as the chief of the artistic workshops of S. Marco, and at this time may have painted the doors for the tabernacle in the Uffizi, which contained Donatello's statuette of the Madonna. This small figure was modelled in 1507. About this time also the Frate was commissioned by Bernardo del Bianco to paint the "Vision of St. Bernard" for the Badia of Florence. This fine work, which is now in the Florence Academy, No. 97, may be compared with Filippino Lippi's version of the same subject in the Badia, painted in 1480. Both works embody similar ideas, but the treatment and composition are entirely different. In Lippi's

picture there are some lingering features of the mediæval insistence on minute finish in the carefully-drawn detail, everything is equally and clearly made out with infinite pains, this treatment giving a certain hardness to the paintings, while in Fra Bartolommeo's version the composition is grander, broader, and altogether more modern in the painter-like qualities, but less spiritual in feeling than Lippi's "Vision." In Bartolommeo's work St. Bernard kneels at his desk, on the right, and behind him are St. John the Evangelist, and S. Benedict, whose attitudes are dignified, and whose bodies are clothed in well-designed and flowing draperies. There is much of the Peruginesque grace and elegance in the figures of the Virgin and her attendant angels, on the left of the picture. The background is a beautiful landscape, with horsemen, near a city.

Fra Bartolommeo, accompanied by other members of his Order, paid a visit to Venice in 1508, where he was met by his friend Baccio di Montelupo, who showed him all that was fresh and new in Venetian art in the churches and palaces of the city. The rich and sumptuous colouring of the Venetian pictures and frescoes made a great impression on him, and to a great extent had an influence on his subsequent work. When visiting the Convent of St. Peter Martire at Murano, the vicar, Father Dalzano, bargained with him for the painting of a picture which should have the subjects of the Eternal Father attended by Seraphs and Cherubs and worshipped by SS. Mary Magdalen and Catherine of Siena. When

he returned to Florence he began this picture, and painted it in a rich scheme of colour, recalling the Venetian colouring which had so greatly impressed him. Owing to a dispute about the price of this picture, it was never delivered to the Murano Convent, and has now found its way to the Museo at Lucca. It is quite likely that Mariotto Albertinelli helped the Frate with the painting of this altar-piece as he had now again become his partner, with the consent of the Dominicans of S. Marco.

About this time, 1509, Fra Bartolommeo painted a very fine altar-piece, representing the Madonna and Child, with SS. John the Baptist and Stephen, and a beautiful angel with a musical instrument. This is a carefully-finished work of great refinement and beauty. It adorns the left chapel of the choir in the Duomo of Lucca, and remains in an excellent state of preservation.

The years 1509 and 1510 were fruitful in the production of numerous works by Fra Bartolommeo, many of which he finished entirely with his own hand, but in some others he had the assistance of his partner Mariotto. To the former year belongs the exquisite picture of "The Holy Family," now in the Panshanger Collection at Hertford, this being entirely the work of Bartolommeo. About this time also were painted the pictures of the "Madonna and Saints," No. 1265, in the Uffizi Gallery, one of the same subject, now No. 30, in the Vienna Gallery, and a similar one in the Louvre Collection, No. 1154. Perhaps the finest work of all that was executed as the joint-

work of the partners, is the picture of the "Marriage of S. Catherine of Siena," or "Madonna and Saints," which bears the date of 1512, and is now in the Pitti Palace Collection, No. 208. This work is very fine in composition. The Virgin and Child are both graceful in form, S. Catherine kneels at the foot of a pedestal, and on the steps of the throne two boy-angels are playing on viols. Standing in the foreground are the two vigorously-drawn figures of St. Michael and St. Bartholomew, who are united in the composition by the curved rows of conversing spectators, while four beautiful seraphic beings are represented in flight, and above them is the festooned drapery of the dais. In colour, however, this picture is heavy and dark. This superabundance of dark and even black tones characterised most of Fra Bartolommeo's later work, and was the result of his seeking to impart a Leonardesque force of strong light and shade, and moreover the excessive darkness of this painter's later works has been intensified and deepened in the course of time, as dark tints usually are in oil paintings, and especially if they have been frequently varnished.

In the year 1514 the Frate paid a visit to Rome, where, unfortunately, the climate proved very injurious to his health. Vasari states that he went to Rome in order to judge personally of the successes of Raffaele and Michelangelo, which had been so much talked about in Florence and throughout all Italy. He would then have seen the great frescoes of the Stanza della Segnatura in progress by the former master, and also those of the latter

in the Sistine Chapel. At Rome he painted, as a souvenir of his visit, two panels of St. Peter and St. Paul, which are now in the Lateran, but the St. Peter was left unfinished, and is said to have been completed afterwards by Raffaello. Owing to his continued ill-health he left Rome, and was sent with his assistant, Fra Paolino, and another companion, to the Dominican's country hospital at Pian' di Mugnone, near Florence. In the Cappella del Monte, at this place, and also in the infirmary he painted some frescoes, but with the exception of the remains of one of these works, "The Virgin and Child," they are no longer in existence.

During the year 1515 Fra Bartolommeo produced several very important works, the most noted of which is the "Virgin of Mercy," which was formerly in S. Romano of Lucca, but is now in the Museo of that city. This picture has an arched top, and the composition is a most skilful arrangement of numerous figures in well-balanced groups. In a certain sense the arrangement might be called symmetrical, but while the design is a good illustration of artistic balance, there is nothing approaching to a dry symmetry. The figure of the Madonna is stately in attitude and action, for although represented statue-like, standing on a pedestal in the centre of the picture, the fine lines of the drapery suggest life and movement. She looks up and stretches her right arm towards the Redeemer, who appears in the sky above. Five attendant cherubs support the cloak of the Madonna, and hold ribbon-like scrolls.

On either side and below are two beautiful groups of women and children, and above and beyond these is the united multitude sheltering under the cloak of the Virgin. The great contrasting masses of vigorous light and shade in this work are joined by numerous intermediate tones which considerably contribute to the atmospheric effect. In his fresco of the "Last Judgment," and in this version of the "Madonna della Misericordia," Fra Bartolommeo has given a new and fresh treatment of these traditional subjects, which his great power and skill in composition, drawing, light and shade, and foreshortening of the figure, as well as his wide knowledge of the aspects of nature, enabled him to give an entirely new and improved rendering to the form and design of these time-worn and favourite subjects.

About this time, 1515, he painted the small picture of the "Annunciation," now in the Louvre Collection, No. 1153, and the grand life-size figures of Isaiah and Job of the Uffizi Gallery. These are works in oil and are painted on wood panels. They are distinguished for their clearness of tone and warm colouring. In 1516 he painted for SS. Annunziati de' Servi his fine masterpiece of the "Resurrection," now in the Pitti Gallery, No. 159. The figures of Christ and the four evangelists are dignified in their grandeur of pose and mien, the draperies being especially fine, and faultless in the drawing of their natural folds. To this period also belongs the following works, namely, the beautiful picture of the "Holy Family," of the Corsini Palace at Rome,



Brogi

THE DEPOSITION FROM THE CROSS. PITTI GALLERY, FLORENCE: FRA BARTOLOMMEO

No. 579; a similar picture with St. Elizabeth and the Holy Children, now in Sir F. Cook's collection at Richmond, and a picture of the "Virgin and Child, with the Infant St. John," No. 1694, of the National Gallery. All these works show the strong influence of Raffaello and Leonardo on Fra Bartolommeo, but it is well known, on the other hand, that the great Umbrian master was considerably influenced by the truly grandiose style of the Dominican Frate, the study of which, together with that of the works of Masaccio and Filippino Lippi, led Raffaello to gradually abandon his early Peruginesque manner, so it may be said that the loyalty and profound respect which Raffaello always showed for Fra Bartolommeo and his art, is one of the finest testimonies, if other proofs were wanting, that has ever been given to the genius and ability of the great Dominican painter-monk.

The last work by Fra Bartolommeo was the fresco of "*Noli Me Tangere*," which he executed in 1517 at Pian' di Mugnone, where he had retired for his health. He died on the 15th of October of this year, at the age of fifty-five, and left his pupil, Fra Paolino, to finish some of his incompleated works. The work of the latter is so like his master's, that even at the present time there are many paintings ascribed to the master which are in all probability the work of his chief pupil.

MARIOTTO ALBERTINELLI (1474-1515). This painter, who was the partner of Fra Bartolommeo, was, like the latter, a pupil of Cosimo Rosselli and Piero di Cosimo, and to some extent influenced by

Lorenzo di Credi. We have already seen how he was the great friend and early companion of Baccio della Porta, and noticed the nature of his joint-work with the great monastic painter executed during the two periods of their partnership. Their friendship was so close that it seemed a difficulty for either of them to live apart from the other, and it was one of the greatest calamities that befell the Dominican when his friend Mariotto died in 1515, two years before his own death.

Being educated with Baccio in the workshop of Rosselli and with Piero di Cosimo, and afterwards working with the Frate in partnership, it naturally followed that Albertinelli should have acquired much of the same style and manner of his friend and associate, who was by far the greater of the two. The great contemporary artists who influenced Baccio della Porta also influenced Mariotto, perhaps through the former. For example, the knowledge that Baccio derived from the study of Leonardo's drawing and his complicated technique of oil painting, was also reflected in Albertinelli's works.

Among his early independent productions are the tabernacle of the "Madonna and Saints," in the Chartres Museum, the "Scenes from the Creation," in the Parry Collection, at Highnam Court, Gloucester, and an "Annunciation," in the Duomo of Volterra. In the year 1503 the congregation of S. Martino, at Florence, commissioned Mariotto to paint an altar-piece with the subject of "The Salutation," or "Visit of St. Elizabeth to

the Virgin." This is a fine example of his work, where the figures are extremely graceful in pose and the draperies are well drawn and painted with great decision. The predella subjects, representing the Annunciation, Nativity and Circumcision are equally good in design and execution. This work is now in the Uffizi Gallery, No. 1259.

In the year 1505 he painted a fresco of the "Crucifixion" in the chapter house of the Certosa di Val d'Ema, near Florence. The composition of this work is similar in form to many older pictures of the same subject where the Virgin, the Magdalen, and St. John are at the foot of the Cross, and two Peruginesque angels holding cups and scrolls are symmetrically arranged on either side of the crucified Saviour. The cast of the draperies on the three figures below is in Fra Bartolommeo's manner, and the light and delicate landscape background provides an air of great spaciousness.

The picture of the "Madonna and Child," in the Fitzwilliam Museum at Cambridge was painted by Mariotto in 1509. A fine work by him is "The Trinity," No. 63, in the Academy at Florence. This picture is in a good state of preservation, and is painted in oil on a gold ground. The head of the Father Eternal, above the Cross, is well drawn and finely painted. The two beautiful boy-angels at the Saviour's feet are also admirable, recalling the pose and action of certain youthful angels by Raffaele. The composition, which is very symmetrical, is reminiscent of Fra Bartolommeo. The picture of the "Annunciation," No. 169, in

this Gallery is another of Mariotto's works, which in its first state must have been one of his finest efforts, but it is now much discoloured, and has been freely restored. It was painted in 1510. He executed various pictures in the years 1511 and 1512, the outlines of which were furnished by Fra Bartolommeo, among such are the "Madonna and Saints," now in S. Caterina, at Pisa; the "Madonna and Infant John," No. 310, in the Borghese Collection at Rome; the "Holy Family," No. 306, in the Hague Gallery, and another picture of the "Holy Family," No. 160, in the Corsini Gallery, Florence.

A late work by Albertinelli, executed probably after 1513, is an "Annunciation," now in the Pinakoteck of Munich. This work is painted in oil, the figures being almost life-size, where on one side of the central subject is a well-drawn representation of S. Sebastian and the consoling angel, and on the other side is S. Ottilia, the martyr. The execution and colouring of this picture still show traces of its original excellence, but it has been damaged by unskilful restoration.

Mariotto is reported to have paid visits to Viterbo and Rome in the late years of his life, and to have worked at those places, but there are no traces left of anything he may have done in those cities. Albertinelli is represented in the Dublin National Gallery by one of his smaller and attractive pictures, in which he excelled. The subject is a "Holy Conversation," where the Madonna is enthroned and surrounded by six saints. He died on the 5th of November, 1515.

Among his pupils and followers were the painters Giuliano Bugiardini (1474–1554) and Franciabigio.

BUGIARDINI was at first one of the pupils of Ghirlandaio, but after leaving the latter's studio he went to work as an assistant to Albertinelli. He was influenced in turn by numerous painters, such as Perugino, Michelangelo and Franciabigio. He copied some of the original works of Perugino and Raffaele and executed various paintings from the designs of Fra Bartolommeo, and from suggestions by Michelangelo. The great Florentine was a close and constant friend of Bugiardini during many years of their lives, their acquaintance beginning when they were fellow-pupils in the studio of Ghirlandaio. The unfinished tempera painting of the "Madonna, Infant John and Angels," in the National Gallery, No. 809, which is ascribed to Michelangelo, is given to Bugiardini by Mr. B. Berenson as a work by this painter with Michelangelo's suggestions. It is certainly reminiscent of the great master's drawing and composition, and is very interesting in revealing in its unfinished state the preliminary underpainting of *terre-verde* in the flesh portions. Another picture by Bugiardini with Michelangelo's suggestions is the *tondo* of the "Madonna and Infant John," No. 1334, in the Academy of Vienna. His portrait of Leo X, in the Corsini Gallery at Rome, is a variation of a similar portrait by Raffaele, in the Pitti Palace. Notwithstanding Bugiardini's limitations and copied works of these great men, he has also produced many original

works, and was an artist of considerable talent and power. He has produced many *tondos* with the subject of "The Holy Family," also portraits of great merit, altar-pieces, and cassone-panels, which are still preserved in various galleries.

FRANCIABIGIO (1482-1525). This painter was also known as Francesco di Cristofano. He was a pupil of Piero di Cosimo and of Albertinelli, but was afterwards greatly influenced by Andrea del Sarto with whom he lived for many years, and worked in his company, not as Andrea's assistant, but as his companion in the execution of works which formed the decoration of the same building, each of them carrying out their own particular portion of the work. The only exception to this is perhaps the decoration of the Cortile of the Scalzo, at Florence, where the fresco of the "Baptism of Christ," and some others, were the joint-work of the two artists. Vasari states that the "Baptism" was the earliest-known work by Andrea del Sarto, but in this work and in others at the Scalzo he must have had the assistance, not only of Franciabigio, but of others, judging from the unequal quality of the work.

Franciabigio was four years older than Andrea, and although some of his work resembles in its finer qualities that of the latter painter, he was much inferior to his companion in his artistic powers. They had, however, much in common as regards their methods and style of painting, which is not difficult to account for, seeing that both of these masters were considerably influenced by the same trio of great painters, Leonardo,

Fra Bartolommeo and Raffaelle. Some pictures by Franciabigio have been for a long time ascribed to Raffaelle from their strong resemblance in drawing and general style to the work of the latter.

An early work by Franciabigio is the "Annunciation," No. 121, in the Museum at Turin. In this picture the flesh-tints are warm in tone, with cool shadows, but the general colouring is of a low dark tone. The angel, which has great swiftness of movement, and the Virgin, are graceful figures of half life-size. The Eternal appears in a cloud, on the left, in the act of giving His blessing, surrounded by flying cherubs. The arched buildings in the right background are drawn in good perspective. This work, and also another altarpiece, were painted by Franciabigio for the Church of S. Piero Maggiore, at Florence. The latter is now in the Uffizi Gallery, No. 1125, where for a long time it was catalogued as a work by Raffaelle.

When the celebrated cartoons of Michelangelo, "Soldiers Bathing in the Arno," and Leonardo, "The Fight for the Standard," which were designed for the decoration of the Council Hall in the Palazzo Pubblico of Florence, were exhibited there, a great number of young artists, including Raffaelle, Ridolfo Ghirlandaio, Granacci, Baccio Bandinelli, Andrea del Sarto, Franciabigio and others went to study these masterpieces, making copies of portions of them. The last two made studies from the cartoons at the same time, about 1507-1508, and it was there and then that Andrea met and formed a friendship

with Franciabigio which led to their setting up a joint studio shortly afterwards.

In the year 1513 Franciabigio painted his fresco of the "Marriage of the Virgin" in the anterior court of the Santissima Annunziata, Florence. This is a well-composed work, where the colouring is soft, warm and transparent, and not unlike the colour-schemes of Andrea del Sarto's works. Apart from a certain stiffness in pose and action the figures are good in proportion and drawing, their rigid character being chiefly due to the accentuation of the narrow and liney folds of the drapery, which is often a feature of Franciabigio's drapery-drawing. In the matter of light and shade the tones melt into each other, so completely as to give a laboured effect of over-modelling. On the whole, however, this is a work of considerable power and beauty, and is regarded as the finest effort of this master in fresco painting. Vasari relates that the monks of the Servi, contrary to the wishes of the painter, unveiled this fresco to show it to the public before it was quite finished, and this angered Franciabigio so much that he destroyed with a hammer the head of the Virgin and some other heads in the work, and refused to repair the damage, nor could the monks prevail on any other painter of the time to restore the injured parts.

Among other frescoes executed by Franciabigio is one of the "Last Supper," painted on the walls of the refectory of La Scalza, near the Porta Romana, but this is now in a much-damaged condition through damp. He was employed in

the years 1518 and 1519 in painting two monochrome frescoes in the Chioostro della Scalzo, Florence, in continuation of the work which Andrea del Sarto left uncompleted when he left Florence on his visit to France. The subjects of the monochromes are "The Baptist Leaving his Parents," and "The Meeting of Christ and the Baptist." None of these works, however, is equal in point of merit to his fresco of 1513 at the Santissima Annunziata, and they are also much below the standard of Andrea's adjoining works in the Scalzo.

In the Medici Palace, now a royal villa, at Poggio a Caiano, near Florence, Franciabigio painted in 1521 the fresco of the "Triumph of Cæsar." He also decorated the waggon-roof of the room which contains the fresco with elaborate relief ornamentation, in white on a gold ground. The whole composition of the "Triumph," from a decorative point of view, is well planned, but it suffers from a general heaviness in the forms and colour of the figures, and accessories of obelisks and temples.

The services of this painter were requisitioned very extensively in the designing and painting of large scenes on the temporary triumphal arches which were set up in Florence on the occasions of victories, weddings and funerals of princes and other great persons, and for the commemoration of public events. This kind of work enabled him to earn money readily, but was not conducive to the improvement of his more serious painting. The consequences were, that his later works in

fresco painting were executed with an impatient and more careless hand, and were much inferior in beauty and thoroughness of aim to his earlier essays in mural painting. On the other hand, his panel pictures and portraits, in contrast to his later frescoes, were painted with great care, both in regard to their execution and colouring. Some of these works, as we have already mentioned, have been for a long time ascribed to Raffaelle, to Andrea del Sarto, and even to Fra Bartolommeo, for his best panel pictures are generally reminiscent of the work of one or other of these masters, one of these is the portrait of a smiling and handsome young man, No. 43, in the Pitti Gallery, which bears the date of 1514. He is dressed in a tunic, mantle and cap, which are dark in colour; he stands at an open window and holds a glove in his right hand. The flesh-colouring is now a yellowish-brown, due to some restoring. Another early work of the same class is the well-known figure-portrait of a young man, who is also standing at a window, and leaning on its ledge, and which is catalogued in the Louvre Collection, No. 1651A, as a work by Raffaelle, but the execution is too hard and smooth, and the details too much insisted on for a work by the latter master. Like the Pitti portrait, it is very dark in its general tone, and in this respect suggests the sombre shadows of Fra Bartolommeo's work, which Franciabigio often affected. Numerous copies of this interesting picture have been made by students. His half-length portrait of a young man, No. 1035, in the National Gallery, is a similar

work to the portrait in the Pitti Gallery, but is a better painting of probably a later period. This was also for a long time ascribed to Raffaello, although it has the monogram of Franciabigio at either end of the ledge below the figure. The portrait is that of a young man, with long, brown hair, and of pensive countenance, holding an open letter in his hand. He wears a black cap, and is dressed in a black, full-sleeved habit. The flesh colouring is low-toned from darkening by time. The landscape background is like those in Raffaello's and Fra Bartolommeo's portraits, full of detail and painted with great care and decision of touch.

Many other half-length portraits by Franciabigio are still in existence, among which may be named two fine examples where the men are about fifty years of age, one being of a jeweller, dressed in a brown habit and portly in appearance, who holds a plate of glass on which he is testing the diamond of a ring. This portrait-bust was painted in 1516, and is in the collection of the Earl of Yarborough. Another is in the Windsor Castle Collection, and is the portrait of the steward or gardener of Francesco de' Medici. This portrait, which is now dull and very sombre in tone, was originally in the collection of Charles I, and was for a long time ascribed to Andrea del Sarto. Three other portraits, of inferior merit to the above works, are now in the Berlin Museum, one of which, No. 235, has been ascribed to Sebastian del Piombo. These portraits date about the year 1522.

In the following year, 1523, he painted the picture of "The Bath of Queen Bathsheba," No. 75, in the Dresden Gallery. This is a well-composed work, the colouring of which is bright and transparent. It contains many small figures of women attendants, who are short in stature, and is one of the last works of this master, who died at Florence in January 1525.

ANDREA DEL SARTO (1486-1531). This Florentine master, whose first name was Andrea d'Agnolo, was called Del Sarto from the trade of his father, who was a tailor, but his pictures are signed "*A. A.*," the initials of his original name. He was a pupil of Piero di Cosimo, but was greatly influenced by Leonardo, Fra Bartolommeo, and in some measure by Raffaello and Michelangelo.

At the early age of eleven he entered the studio of Piero di Cosimo. Still earlier, when he was a child of seven, as stated by Vasari, he was apprenticed to a goldsmith, but shortly after he was taken into the service of Gian Barile, who was more of an artizan than an artist, but he was very kind to the young Andrea, when he discovered his early skill in drawing, and introduced him to the notice of Piero di Cosimo, with whom he remained as pupil and assistant from 1498 until seven or eight years after, and who permitted him to copy and study the works of the great masters in his spare time. During these years of his apprenticeship Andrea frequented the Brancacci Chapel, where he copied much of the frescoes of Masaccio in company with many young artists of his time. He was also one of numerous students who flocked

to the Papal Hall to study the famous cartoons which Michelangelo and Leonardo da Vinci had designed for the decoration of the Council Hall in the Palazzo Pubblico of Florence. Here he met Franciabigio in 1507-8, and it was about this time that the two young artists decided to take up residence together and open a studio on the Piazzo del Grano. It will be remembered that when speaking of Franciabigio we noted that although they lived together, they did not collaborate in the painting of pictures or frescoes, except on very rare occasions, but they worked in company in so far as they undertook joint commissions to decorate a chapel or an interior with a series of frescoes, each artist being responsible for his own section of the work; also, that the "Baptism of Christ," one of the great series of monochrome paintings which adorn the Chioostro dello Scalzo at Florence is stated by Vasari to have been the earliest work of Andrea, but later critics dispute this and ascribe it to the hand of Franciabigio. It was the first executed, and the feeblest of the series, but it is quite likely that it was designed by Andrea, and he may have had the assistance of his companion in the execution of the work.

These important frescoes of the Scalzo are sixteen in number, thirteen of which were painted by Andrea and two by Franciabigio, leaving out the disputed work of the "Baptism." The first of the series was finished in 1510, and the last in 1526. Faith, Hope, Charity and Justice are represented as allegorical figures, and the rest of the subjects are illustrations of the life of St.

John the Baptist. The frescoes of "The Baptist leaving his Parents," and the "Meeting of Christ and the Baptist" were both painted by Franciabigio in 1518-19. Nine other scenes from the life of the Baptist are the work of Andrea, together with the allegorical subjects. The frescoes of the "Decapitation," "Herod's Feast," and the allegorical figure of "Hope" were painted by Andrea between the years 1523 and 1526, after he had returned to Florence from his visit to France, and these are the best of the great series in drawing and composition, and are also fine examples of the consummate technical skill that Andrea had achieved in the methods of fresco painting. In several of these compositions, and notably in the scene of "The Preaching of St. John," some of the figures are copied, or borrowed, from the engravings of works by Albert Dürer. Many German engravings were published about 1511, and found their way into Italy shortly after that time, when various Italian artists were tempted not only to imitate the minute and complex landscape designs in the background of these German prints, but to borrow some of the figures and poses as well.

Andrea's greatest works in fresco are those which he painted on the walls of the forecourt of the Church of the Santissima Annunziata, Florence. Five scenes and incidents from the life of S. Filippo Benizzi are represented on the entrance to the left, and on the right are two other frescoes, "The Adoration of the Magi," and "The Birth of the Virgin," were all executed by

Andrea del Sarto for the brothers of the Servi, between the years 1509 and 1514, when he was a young man between twenty-three and twenty-eight years of age. The worthy brothers had the best of the bargain when they induced the young painter to execute these seven large and beautiful frescoes for the extremely meagre remuneration of ninety-eight florins, which perhaps hardly paid for his colours.

About fifty years before this time Baldovinetti had painted in the same church his fresco of the "Nativity" (1460-1462), and Cosimo Rosselli in 1476 had painted the fresco of "S. Filippo Receiving the Servite Habit." Other mural paintings in the forecourt of this church, besides the "Sposolizio," by Franciabigio are the "Visitation," by Pontormo (1516), and the "Assumption," by Il Rosso, the pupils of Andrea del Sarto.

The "Birth of the Virgin" was painted by Andrea in 1514, and this work is perhaps the last word in regard to finish, dexterity of execution, transparency and brilliancy of colouring in fresco painting. The general effect, however, is more pictorial than monumental when considered as a wall decoration. This applies to all of Del Sarto's frescoes in colour, for in his wall paintings he evidently aimed for the dexterity of manipulation and finish, as well as for the gay pictorial colouring of his panel pictures, executed in the oil medium. His fresco painting therefore offers a strong contrast, on the opposite pole, to the more severe, restrained, and more dignified fres-

coes of the Florentine masters, from Masaccio to Michelangelo. The qualities and beauties commonly admired in Andrea's frescoes, were just those which proved a source of weakness to his less able imitators and followers, who exaggerated his variegated and gay colouring, the fusing or melting of the tints, and general pictorial effects of the master's work.

In the S. Filippo Benizzi frescoes are represented the scenes of "The Saint Clothing the Poor and Sick," "The Gambler's Wife Struck by Lightning," "The Cure of the Possessed Woman," "The Dead Man Raised to Life by the Corpse of S. Filippo," and "The Miracles Wrought by His Robes." The colouring of these works is still fresh and lively, but some of the figures have been restored. The backgrounds in nearly all are almost white, or colourless, owing to the falling off of the original colours, and consequent disappearance of the landscape and buildings that formerly existed. The frescoes now appear to have lost their original tone-values, which comes from the strong and almost violent colouring of the figures against the present bare and light backgrounds.

The painter has introduced the portrait of his wife, Lucrezia del Fede, in the fresco of the "Nativity," in the dignified woman figure who appears in the central part of the foreground. Her lineaments figure in many, if not all, of Andrea's pictures of the Madonna, and a fine life-size portrait of her, painted in oil, is now in the Berlin Museum, No. 240. In the fresco of the

“Arrival of the Magi” Andrea has introduced his own portrait among the followers or attendants of the Kings, on the left, opposite to another figure on the right, who represents his friend Jacopo Sansovino. Del Sarto’s portrait in this fresco bears a resemblance to the one painted, rather coarsely, in fresco, on a tile, which is now in the Uffizi Gallery, No. 280. A more important, but restored, portrait of a young man, which is said to be that of the painter, is the signed oil painting by Andrea in the Pitti Gallery, No. 66.

Del Sarto, in 1516, painted a picture of the “Dead Christ Mourned by Three Angels,” which was bought by a dealer, named Puccini, and sent to the French Court, where it attracted much attention, and afterwards another picture of his, a “Madonna,” was also sent to Paris where it fetched a high price. These works brought great fame to the artist, for we are informed that he was invited by Francis I, in 1518, to his Court, where he executed other commissions, among which was a portrait of the infant Dauphin, for which he was well paid. At this time he painted the “Charity,” now in the Louvre, No. 1514, where the figures in the composition are life-size, and also a fine *Pieta*, now in the Belvedere, Vienna. Vasari relates that Andrea was commissioned by the King of France to paint the picture of “Abraham About to Sacrifice Isaac,” and praises this work for its great beauty and extreme realism of the subject. The picture in question was, however, not sent to France, but was sold at the painter’s death, by his widow, to Filippo Strozzi,

and after passing through various hands, it finally has found a resting-place in the Dresden Gallery, No. 77. A small replica of this subject by Andrea is now in the Madrid Gallery, No. 387.

In the old refectory of the Vallombrosan Monastery at San Salvi, near Florence, Andrea painted, about 1520, the fresco of the "Last Supper." It is a most realistic representation of the subject, and is only excelled by Leonardo's great work at Milan, which was painted about twenty-five years earlier. The arrangement of the figures seated at the long table, with the Saviour in the centre, is similar to the form adopted by Leonardo, but in the central window above in the S. Salvi "Cena" two other figures are introduced. The drawing and general colouring are excellent, most of the heads being evidently portraits. The draperies have a grandeur of arrangement, though in some instances they appear superabundant, a fault which occurs in Andrea's works, for in spite of the great accuracy of his drapery-drawing and beauty of design he often overburdened his figures with an excessive amount of clothes.

In the cloisters of the Servi, about 1525, Andrea painted a beautiful fresco in a lunette, known as the "Madonna del Sacco," a work which called forth unqualified praise from Vasari for its "drawing, grace and beauty of colour, liveliness and relief." Though its colouring is now greatly faded, it is a work which still remains remarkable for its fine decorative composition, and for the calm and dignified nobility of the figures. The



VIRGIN AND CHILD WITH SAINTS, "MADONNA DELL' ARPIE."
UFFIZI GALLERY, FLORENCE: ANDREA DEL SARTO

Anderson

light and shade is bold, and altogether it is a work of convincing realism, as well as a very fine example of fresco painting.

In most of Andrea's works there may be traced the influence of Michelangelo and Fra Bartolommeo, that of the former in composition and in the drawing of portions of the human figure, and of the latter in certain attitudes and more particularly in the design and massing of grand draperies. Michelangelo's drawing of hands and wrists is notable and characteristic, mannered in a way, but of a beautiful mannerism where grace and strength are happily combined. In Andrea's work a most interesting example of this influence may be seen in his fine altar-piece of the "Dispute over the Trinity," painted about the year 1517, and now in the Pitti Collection, No. 172. While the attitudes and draperies of the saints in this noble work remind us of Fra Bartolommeo, the hands and wrists of the figures are drawn exactly like those of the statues and frescoed figures of Michelangelo. The wonderful back of the half-nude figure of S. Sebastian in this picture is drawn and painted with great masterly skill, and the general colouring though quiet is very refined.

Another important work of this period is his picture of the "Madonna dell' Arpie," so called from the grotesque figures on the pedestal. This work is No. 1112, in the Uffizi Gallery. The colouring is very transparent, soft and brilliant in its varied tints. The Virgin stands on a pedestal, holding the infant Saviour in her right arm, and a book in her left hand, while two boy-angels

stand below, on either side of the pedestal. These four figures make a fine statuesque group. On the right is St. John the Divine, and on the left S. Francis, who are represented in graceful attitudes, but with an unnecessary quantity of draperies. The painter-like qualities of light and shade, softened outlines and atmospheric effect in this picture and in the "Dispute" are equal to those of the best Venetian painting, and in a great measure counteract the austerity of their symmetrical composition. The art of Del Sarto here, as in many of his works, is a happy combination where the severity of Florentine composition and design are tempered by the technical methods of Venetian painting and colouring.

Andrea painted many pictures of "The Holy Family," all of which are characterised by good draughtsmanship, technical excellence and harmonious colouring, examples of which are found in many galleries, as in the Pitti Palace, No. 81; in the Louvre, No. 1515; in the Madrid Museum, No. 385; at the Hermitage, Petrograd, No. 24, and at Windsor Castle and other places.

He was one of the best portrait-painters of his time. We are fortunate in possessing in the National Gallery his remarkably fine "Portrait of Sculptor," No. 690. This is a half-length life-size portrait of a man with a cap, three-quarter face, looking over his left shoulder, and holding a tablet in his hands. The drawing is firm and accurate, and the flesh-tone now a yellowish brown, darkened by time and varnishing. The large sleeve is light grey, vest and cap black, and back-



Spooner

THE VIRGIN AND CHILD AND S. JOSEPH. PRADO, MADRID : ANDREA DEL SARTO

ground grey-green. He is represented in the Dublin Gallery by two beautiful little works, a *Pieta* with two saints, and a series of four saints, which are very fine examples of his rich and brilliant colouring, of a liquid transparency, and painted with a delicate and firm precision of touch. They have originally been the predella panels of an altar-piece.

Andrea del Sarto died in the 22nd of January, 1431, at the early age of forty-five, a victim of the plague, which was at that time devastating Florence.

CHAPTER IV

MICHELANGELO BUONARROTI AND SOME FOLLOWERS

MICHELANGELO BUONARROTI (1475-1564). Michelangelo was born at Caprese, near Florence, on the 6th of March, 1475. His father, Lodovico di Leonardo Buonarroti, was in this year Podestà of that city, which was in the diocese of Arezzo. Shortly after this time Lodovico returned to the village of Settignano, near Florence, to live on the farm he had inherited from his ancestors. The district, being rich in stone, gave employment to many quarrymen, stone-cutters and sculptors, and we are informed that the child Michelangelo was entrusted to the wife of a stone-cutter to be nursed. Vasari states that in relation to this circumstance Michelangelo one day said to him, "Giorgio, if I have any good thing in me, that comes from my birth in your pure air of Arezzo, and perhaps also from the fact that with the milk of my nurse, I sucked in the chisels and hammers wherewith I make my figures."

At the age of fourteen Michelangelo was placed with Domenico Ghirlandaio to learn the art of painting, and in a short time the pupil astonished his master by his great abilities and progress, so much so indeed, that Domenico one day ex-

claimed, "This boy knows more than I do." He copied many drawings of the old masters, when in Domenico's studio, of which Vasari says that they could not be distinguished from the originals. Here he worked with Francesco Granacci, who was his fellow-pupil, and went in company with the latter to study the ancient marbles in the gardens of Lorenzo the Magnificent, on the Piazza of Florence, where this great patron of the arts had accumulated a fine collection of antique statuary, and where he sought to found a school for sculptors and painters. Bertaldo the sculptor, and pupil of Donatello, was employed by Lorenzo in these gardens, and had some part in the instruction of Michelangelo. The young sculptor Torregiano also studied there about this time, he who later in a jealous quarrel, when they were with other young artists, making drawings of Masaccio's frescoes in the Brancacci Chapel, struck Michelangelo in the face and broke his nose.

Michelangelo had little or no inclination for painting, but preferred to work in sculpture in Lorenzo's garden rather than paint under Ghirlandaio. He therefore immediately set to work in marble, and his first task was to copy the head of a faun from the antique, making, however, a free rendering of the original. This work astonished and pleased Lorenzo so much by its excellence that he at once took the young artist to live with him, treating him as a son while he remained in his house. One of the works he executed at this time is the bas-relief in marble

of the "Battle of the Centaurs," which is now in the Casa Buonarroti, Florence. Lorenzo died in 1492, when Michelangelo was seventeen years old, and was succeeded by Piero dei Medici, who was also a great friend and patron of the young sculptor. Two years later the Medici were driven from Florence, and Michelangelo found his way to Bologna, and made visits to Ferrara and Venice.

In a year or two afterwards he returned to Florence, when he executed a life-size marble figure of the "Sleeping Cupid," a work which brought him great fame and reputation, and after it had passed through the hands of different owners, was eventually sold as a veritable antique. The most important of his early sculptures is the "*Pieta*" in St. Peter's at Rome, a work executed in 1499, and among other early works are his above-mentioned reliefs of the Centaurs and Lapithæ, and a "Madonna," now in the Casa Buonarroti, also the "Bacchus," and an unfinished *tondo* of the "Madonna and Child," both of which are in the Bargello. The wonderful colossal statue of "David" and his figure of "St. Matthew," now in the Academy at Florence, were executed in the year 1504, when he was only twenty-nine years of age. One of his most charming groups in sculpture is the "Madonna and Child" in the Church of Notre Dame at Bruges, executed in 1506. His beautiful kneeling figure of "Cupid," in the Victoria and Albert Museum, is also one of his early works. It is, perhaps, more Greek in feeling than any of his sculpture. The pose and action are unusual but

natural, and the modelling is very refined and more elastic in its realism than the antique.

Great as Michelangelo was in all fields of art, he made sculpture the goal of his artistic ambition, and in documents in respect to contracts, and in letters to his friends he always described himself as "I, Michelangelo the sculptor." He was not a painter in the sense in which we regard a Raffaele, a Leonardo, a Titian or a Rembrandt, but he excelled them all, as he did all others, in an unparalleled power of draughtsmanship and in the poetic grandeur and sublimity of his conceptions. His painting is decorative in the highest sense, but on the other hand his sculpture, especially of his middle and later periods, was more pictorial in technique and finish, and less severe in style than that of the Greeks. His early sculpture has more of the spirit of the antique, but the plastic works of his creation, after he had finished the painting of the Sistine Chapel ceiling, became more pictorial, the result of his long experience and practice in painting. He was a sculptor who painted, not from inclination, but because he was pressed to exercise his talents in this direction by his patrons, the popes, and more particularly by Julius II, who commissioned, or, rather, commanded him to decorate the ceiling of the Sistine Chapel. The style and method of his painting are therefore what might be expected from a great sculptor and master of form. It is simple and broad in execution and grand and dignified in general effect, these qualities being partly

due to the restrained modelling of the light and shade, and the quiet harmony of the colouring. The warm and almost monochromatic colouring, and the absence of violent effects in light and shade, in the case of the magnificent decoration of the chapel ceiling, are great gains instead of defects in providing the necessary harmony of the decoration with the architecture of the building. Michelangelo has set the standard for decorative painting, which, if it is to fulfil its logical function, ought to be free from the pictorial effects of rich and variegated colour, and strong contrasts in light and shade. The general scheme of colour of the ceiling frescoes is very simple; secondary tones of rosy-purples and grey-greens are employed in the draperies that harmonise well with the yellowish-red of the flesh-tints.

Andrea del Sarto and many other later painters adopted for their mural decorations the same rich and variegated schemes of colouring, which they used in their panel pictures, altar-pieces and portraits. The latter works were nearly all, at this time, executed in oil, in which medium extremely rich effects in colouring could be easily obtained. Del Sarto and others not only imitated the rich colouring of their oil pictures in their frescoes, but strove also to obtain in fresco painting the delicate gradation of tones and extreme fusion of the flesh-tints, which they had practised when painting in oil. These painters, admirable as their work was in many respects, fell away from the high standard of

decorative painting which Michelangelo had set up, and contributed, by their florid and pictorial treatment of monumental painting, to the hastening of its subsequent decline.

In the work of Michelangelo, in sculpture and painting, we see the culmination of Florentine art, for although he was indebted to his great predecessors for many things that rendered his own art possible, for he had gathered unto himself all the knowledge that was displayed in the best work of his forerunners and contemporaries, yet the grandeur and originality of his ideas, and his consummate power of expressing them has justified the world in acknowledging that Michelangelo is without a peer, and has the greatest name in modern art.

It has been often said that his figures of men and women are lacking in beauty, and that he subordinated beauty to character. It is quite true that he has not given us any decided illustrations of charming and smiling types of beauty, nor any examples of the graceful and langorous types, which we find in the paintings of Botticelli, Raffaelle, or Perugino, and sometimes in Leonardo's works, as in the "Mona Lisa." But, if "beauty is truth," then Michelangelo's figures are beautiful in the extreme, for his men and women, though formed in heroic moulds, are perfectly natural creations.

Though they may not have the loveliness and classic serenity of Raffaelle's figures, neither have they the austere angularity of the types found, for instance, in the work of Verrocchio,

Signorelli, or Donatello, but they are designed for the most part in beautiful attitudes, drawn and modelled in a highly flexible manner, and, above all, in many of his single figures, such as the "Moses" and the "David" in sculpture, and the figure of Adam in the "Creation of Man," the allegorical *genii*, and in some of the prophets and sibyls of the Sistine frescoes, he has given to his representations of the human form a sublime majesty and grandeur which no modern artist has ever surpassed.

His art is pre-eminently masculine, and even in the very few female figures of his sculpture and painting there is more of masculine virility than feminine grace. Two exceptions, however, to this are found in the graceful figure of the seated Madonna, in the marble group of the "Madonna and Child" in the Church of Notre Dame at Bruges, and in the charming female figure in the "Creation of Adam" fresco, who is encircled by the left arm of the Almighty, and who has been supposed to typify the uncreated Eve, though this remains a conjectural hypothesis. The numerous figures of children, particularly those in the Sistine frescoes, are also so masculine in form that they look like little men.

Love and tenderness are almost absent from the powerful and dignified art of Michelangelo, though he was of a deeply lovable nature, but he deemed it a weakness to express his tender sentiments in sculpture or in painting. We must search his sonnets and poems for an exposition of the more tender sensibilities of his mind,

where he has expressed so many beautiful thoughts, that are, however, deeply tinged with a melancholy sadness.

The art of Raffaelle, Leonardo, and the other great Italian masters, we can understand, but the conceptions of Michelangelo in their sublime and terrible majesty are almost beyond our limited comprehension.

Soon after 1504, when the statue of "David" had been finished and erected in front of the Palazzo Vecchio, Michelangelo was commissioned to design and paint on one of the end walls of the Council Hall in the Palace a fresco to commemorate the Battle of Anghiari. A similar work, with the same subject, had been entrusted to Leonardo da Vinci as a decoration of the opposite wall of this chamber. Michelangelo selected as his subject the incident of the "Pisan soldiers surprised by the Florentines while bathing in the Arno." The fresco was never carried out on the wall, but the cartoon was exhibited for some time in the Council Hall and became the subject of universal admiration, attracting all the artists and students of the time, who flocked to see it and make studies from it, among whom was Raffaelle. As the cartoon has completely disappeared, we can now only form some idea of the powerful conception of this great work from some engravings which were made from it before it vanished from the Council Hall. The masterly drawing of the nude figures, and the great action displayed, led Benvenuto Cellini to describe the cartoon as the "School of the

World." Leonardo's rival work was painted on the wall, but in some of his experimental mediums, which, however, proved so fugitive that the painting faded off the wall in a few months, and we only know it now from an engraving which shows the incident of the "Fight for the Standard."

While Michelangelo was engaged on his cartoons, he was invited to Rome by the pope, Julius II, to design a mausoleum to be erected in St. Peter's for the pope himself, but owing to a quarrel with the papal authorities, he left Rome and returned to Florence in 1506. In the year after he made friends with the pope when they met at Bologna, where he made the celebrated bronze statue of Julius II, which was eventually melted down by the Bolognese to make a cannon that was used against the papal forces in the wars of that time.

In the following year, 1508, Michelangelo was back again in Rome, when he was commissioned by the pope to decorate the ceiling of the Sistine Chapel, a work which he undertook to do reluctantly, for he suggested that the task should be given to Raffaello, so that he, Michelangelo, might be free to carry out the sculptures of the pope's mausoleum. The painting of the Sistine ceiling, therefore, hindered the work for the tomb, and as the pope died in 1513, shortly after the ceiling frescoes were finished, the sculptures for the Julian tomb were never completed. Michelangelo had designed the whole scheme of this proposed great monument, which was to

have had fifty figures. This monument, however, is not in St. Peter's, where the pope is buried, but is erected in the Church of St. Peter's in Vinculi, and the only genuine work of the master which adorns it is the great seated statue of "Moses as the Lawgiver." This magnificent figure is, perhaps, the most highly-finished of any of Buonarroti's works. It was kept by him in his studio for thirty years, for it was not finished until 1534. The two very fine but unfinished life-sized figures of so-called "Slaves" now in the Louvre were intended as part of the tomb design. There are also four very rough sketches of marble statues in the Boboli gardens at Florence, which are believed to have been intended for the Julian tomb.

FRESCOES OF THE SISTINE CHAPEL

The decoration of the ceiling of the Sistine Chapel was begun by Michelangelo on the 10th of May, 1508, when he was thirty-three years of age, and was completed on the 31st of October, 1512. This colossal undertaking was, therefore, achieved in the short space of about four and a half years. The original scheme of the decoration was to limit it to the representation of the twelve apostles, but Michelangelo could not agree to the simplicity of this treatment, and prevailed on the pope to allow him to choose his own subjects and method of planning out the work. The result was that a magnificent scheme of decoration has been applied to the flat ceiling,

and the vaulted spacing beneath it, which constitutes an *ensemble* of incomparable grandeur and solemnity.

The wall paintings of the chapel had been already executed by the best Florentine and Umbrian artists, at the end of the fifteenth century, by the order of Sixtus IV, and are illustrations, as we have mentioned elsewhere, of scenes and incidents in the life of Moses by Pinturicchio, Botticelli, and others, who decorated the left wall, and on the right events in the life of Christ, by Botticelli, Perugino, Rosselli and Ghirlandaio. In these wall frescoes on the left side the leader and deliverer of the Israelites prefigures the Saviour of the world, and in the central ceiling paintings Michelangelo has depicted the story of the creation, the history of Adam and Noah, how sin came into the world, but with it the redemption of mankind, the prediction of it all being personified in the grand figures of the prophets and the sibyls.

The subordinate subjects, supporting the principal ones, and occupying the spaces enclosed by the pointed and circular arches below in the vaulted parts, are various scenes and incidents representative of the genealogy of Christ. These consist of family groups and single figures of noble composition, displaying a wonderful depth of feeling and tenderness, dignified and beautiful as conceptions of peaceful domestic life, which afford a pleasing contrast to the more severe grandeur of the larger figures and subjects in the other section of the work.

The single figures of the prophets and sibyls, as well as the others who are seated on the feigned cornices and pediments are sculpturesque in their attitudes and conception, some of which are painted in natural colours, and some in a bronze-coloured monochrome. The architectural setting for the numerous figures and groups is masterly in design and adds considerably to the complete self-supporting character of the whole composition. The audacity with which these figures are thrown into every imaginable attitude and movement, in order to accomplish an artistic purpose, incites our admiration and fills us with amazement at the great master's power and infinity of resource.

None but a master who had a profound knowledge of architectural design, and who was a great sculptor as well, could have produced such a magnificent and harmonious design as we see in the ceiling of the Sistine Chapel, which so well illustrates the principles and laws of painting, sculpture and architecture. From the outset of the work Michelangelo decided on the subjects he intended to illustrate, and well understood that these pictorial representations must be of a numerous variety of types and antitypes where not only groups, but many single figures, would be required for his great task of depicting biblical history, but chiefly to show by pictorial illustration how salvation came into the world and how it was proclaimed. The subjects chosen were for the most part matters of fact, but to subordinate these to the claims of individual

action, as well as to artistic design and decorative needs, was still a much greater task. To accomplish this successfully, as Michelangelo has done, is the greatest proof of his consummate skill as an artist, and more than anything else accounts for the sublimity of his great work.

The flat central portion of the ceiling is divided into nine compartments, and contains the following subjects : "The Almighty separating with His Arms the Light from Darkness," this being painted in the first section nearest the altar-wall. In the second section "The Almighty creates the Sun and Moon," touching the former with His outstretched right hand and the latter with His left. Around Him in the folds of His draperies is a crowd of angels, one of whom, on the left, hides his face with his hand from the dazzling light of the sun, while in the same compartment the Almighty is again represented as a foreshortened figure, back view, in the act of creating the herbs of the field. In the third section the Almighty, accompanied by angels, appears in the air commanding the sea and the floods to bring forth all manner of creatures that dwell therein. The fourth section contains the finest composition in the ceiling, which represents the "Creation of Adam." On the left is the figure of the Almighty surrounded by a host of boy-angels, shielded by His draperies, among whom is a beautiful female figure guarded by His left arm, while with His right hand outstretched He touches the left hand of the reclining Adam, thus performing the act of the "Creation

of Man." The figure of Adam is one of the finest in the whole ceiling, and is colossal in size. From the number of joinings in the *intonaco* it is reckoned that Michelangelo must have finished the painting of the Adam figure in three days, which, considering the great size of the figure, and the careful finish of the painting, was a remarkable achievement.

The fifth and central section is devoted to the subject of the "Creation of Eve," where Adam is represented as asleep, and Eve is bending towards the Almighty.

The sixth section has two subjects, namely, "The ~~Temptation~~ Temptation" and "The Expulsion." Almost in the centre of the panel the serpent is seen coiled around the Tree of Life, the upper part of its body having a female form. It is in the act of persuading Adam and Eve to disobey the Almighty, and is offering the forbidden fruit to Eve. On the left is the incident of Adam and Eve being driven from Eden by the angel with his drawn sword. The figure of Eve in the group on the right is noble and graceful, and is a fine conception of the mother of mankind. The two incidents, representing, respectively, guilt and its punishment, are happily combined so as to make a well-balanced and a harmonious composition. The seventh compartment has a representation of "Noah's Thankoffering," and the eighth is devoted to the subject of the "Deluge," where Noah's Ark is seen in the distance, on the waters, and in the middle distance on the left the terror-stricken people are climbing on the

high ground or island, while on the right foreground is a multitude of people who are trying to save themselves from the rising flood. This is the most dramatic of Michelangelo's compositions and has some analogy to his fresco of the "Last Judgment." The two last-named ceiling sections are over crowded with small figures, and are out of scale and harmony with the others. The ninth and last of the series illustrates the scene where Noah lies drunken on the ground and his sons, Shem and Japhet, cover his nakedness with a garment, and his son, Ham, mocks his father. The figures here, again, are small in scale. The inequality of scale in the figures of the ceiling panels may be due to one of the two following circumstances: The Noah series were the first to be executed and required a great number of figures to illustrate the stories, consequently they had to be small in scale, but the painter found that he had made them too small to be effective when seen from the floor of the chapel, and in the remaining sections he employed fewer figures but on a larger scale, thus obtaining a much finer decorative effect. On the other hand, he may possibly have had in mind that the spectator, when standing at the entrance end of the chapel, would view the ceiling as a whole, and, consequently, the nearer paintings would be more clearly seen than those farther away, the figures in which, though large in scale, would naturally appear smaller from the spectator's point of view, owing to the perspective.

Among the finest figures in the ceiling are the

twenty *genii* who each occupy a position at the corners of the ceiling panels. They are each seated on a block of marble on the top of projecting piers, and play an admirable rôle as harmonious units in the general scheme of the decoration, but, apart from this, it is difficult to say what these mysterious and grand creations are intended to symbolise. The attitude and pose of each figure are different as well as being strikingly original and beautiful. They may be intended to reflect some great thoughts of the master or some poetical ideas, the nature of which we can only conjecture, but cannot definitely explain. Whatever may be their meaning, they embody and express the rare poetic imagination of the artist in a fuller sense than any of his other painted or sculptured figures. The grandest and finest in drawing and pose among these *genii* is the youthful and god-like figure who occupies a place at the corner of the first picture on the ceiling, nearest the altar-wall. He sits in an easy and graceful attitude, his face in profile, and his head bound with a fillet, the left arm resting on the elevated right knee, while his left leg forms a beautiful inward line of direction below, and his right arm is bent with his hand on his breast. The powerful but elegant frame, the small head, the supple bend of the wrists and pensive beauty of the face, are all typical of the master's style and of his best work. The figure in question may well personify Poetry, or perhaps it may be better described as the apotheosis of Man. The figure of Adam in the

“Creation of Man” competes for grandeur and beauty of the nude with this mysterious allegorical figure, but does not surpass it.

The most interesting of the seated draped figures on the ceiling are the sibyls. They and the prophets, which alternate with them in position, are largest in scale, and occupy with the prophets the triangular spaces or spandrels between the pointed arches and below the central and flat part of the ceiling. The Prophet Jonah, the largest figure in the whole work, is painted at the end nearest the altar-wall, and is remarkable for its foreshortening. At the opposite end the Prophet Zacharias is represented turning over the leaves of a book. Left of the altar, and next to Jonah, is Jeremiah seated with his legs crossed in a deeply thoughtful attitude, and following in order is the Persian Sibyl, sitting in profile and reading a book; Ezekiel in a startled attitude, holding a scroll in his left hand; next to him is the Erythrean Sibyl, a grand and powerful figure seated in profile and turning over the leaves of a book; then Joel in almost front face reading a scroll which is stretched between his hands. Next to Zacharias is the Delphic Sibyl, a finely-draped figure with a head-dress, prophetic in mien, holding an open scroll, and her left arm stretched out. Isaiah in grandly-designed draperies is seated in a listening attitude, as he receives the divine inspiration, his arms resting on a book. Next to him is the Cumean Sibyl, who is represented as an elderly female, a grand

and powerful figure with strong arms, an interesting face and a white head-dress. She is in the act of opening a book, and may be described as one of Michelangelo's greatest creations. Daniel is an absorbed personage, and is in the act of writing; a boy in front of him helps to hold up his book. The Libyan Sibyl is a figure with a certain air of mystery, and has an unusual pose. Her back is seen, but her head is turned in profile as she looks down over her left shoulder. The upper portion of her back, shoulders, and arms are bare, and are finely painted, and her feet are of a beautiful shape. She wears a quaint bodice and head-dress, and holds a large book in an elevated position.

In the background and around the prophets and sibyls there are many attendant and beautiful children or *genii* in various and charming attitudes, which greatly help to enrich the several compositions.

The method of fresco painting adopted by Michelangelo was similar to that which was followed out by Ghirlandaio and the other great Italian *frescante*, namely, by working first on the wet plaster with a full brush and in as solid a manner as the wet surface permitted, and afterwards obtaining the desired finish by free hatchings, using transparent colour in the shade and shadows, and opaque tints in the lights, with very little or no retouchings after the first day's work on the damp plaster. When Lord Leighton made his copy of the Adam figure on canvas, in a matt oil medium, he found that all

the ceiling frescoes were finished in hatched lines, but this hatching effect cannot be clearly seen by the spectator from the floor of the chapel.

The four corner spaces enclosed by the arching of the vaulted portion contain frescoes representing subjects in connection with the history of the Jews. At the entrance end the subjects are, "David beheading Goliath," and "Judith Carrying Away the Head of Holofernes," and at the altar end are represented "King Ahasuerus, Esther and Haman," and the "Miracle of the Brazen Serpent in the Wilderness." The Judith and the Esther frescoes are fine compositions, intensely dramatic in design and feeling, and of great excellence in drawing and in technical qualities. Esther is a fine type of Jewish beauty, and Mordecai one of goodness, while the crucified Haman represents the baseness of human nature. The tragic incidents, and air of mystery in the story of Judith and Holofernes are depicted with remarkable simplicity, clearness, and great power.

For about nine years or so after the death of Julius II, Michelangelo was chiefly engaged in selecting and preparing blocks of marble at the quarries of Pietrasanta and Carrara, for the façade and sacristy of the Church of San Lorenzo at Florence. His designs for the interior of the sacristy and his sculptured figures which adorn the tombs of the younger Giuliano de' Medici, Duke of Nemours, and Lorenzo de' Medici, who became Duke of Urbino under Leo X, have produced, perhaps, the happiest and most satis-

factory union of architecture and sculpture that can be found in all Italy or in the modern art of any country. The scale of the figures, and the dignity and simplicity of their arrangement and setting in their architectural surroundings, give them the appearance of architectural features in themselves, and at the same time provides fine illustration of the embellishment of architecture by sculpture.

In each of the tombs the design of the architecture is the same; in the upper halves there are three narrow niches divided by double pilasters, and in the central niche of each are placed the seated ducal figures clothed in a kind of Roman costume. Below the figure of Giuliano, and reclining on the sloping curved top of the sarcophagus, are the female and male figures representing *Night* and *Day*, respectively, while under the figure of Lorenzo on the other tomb the reclining figures represent *Twilight* and *Dawn*. The best known among all these remarkable figures is that of the "Notte," or *Night*. No example of Michelangelo's sculpture has been so often reproduced in casts, engravings, and photographs, as this figure of *Night*. Since the time when Michelangelo finished and set up this supreme work of sculpture, it has always provided an unfailing pleasure for those especially who could understand and appreciate its unusual pose, the boldness of its lines, its technical and æsthetic beauties, and the message and mystery of its conception. To artists, writers, poets and rhapsodists it has often proved a source of

inspiration, and a subject for unstinted praise, from the contemporary Italian poet Giovanni Battista Strozzi to the English poet Swinburne. A translation of Strozzi's quatrain reads—

“ ’Tis Night, in deepest slumber ; all can see
 She sleeps (for Angelo divine did give
 This stone a soul), and, since she sleeps, must live.
 You doubt it ? Wake her, she will speak to thee.”

Michelangelo replied to these lines in a verse that reflected the troubled state of political affairs of the time ; the following is a translation—

“ Ah ! glad am I to sleep in stone while woe
 And dire disgrace rage unreprieved near—
 A happy chance to neither see nor hear,
 So wake me not ! When passing whisper low.”

Apart from its inherent beauty of form and lines, and the splendid quality and finish of the modelling, the figure of *Night* is invested with a poetic and a pathetic suggestiveness which fascinates and becomes an added power of appeal to our higher emotion and human sympathy.

The head of the figure of *Day* is unfinished, and the head of the figure representing *Twilight* is also unfinished, but there is hardly a doubt that they were left intentionally so by Michelangelo in order to help each figure to play effectively their title rôles as symbols of *Day* and *Twilight*. The right shoulder of the figure *Day* is thrust forward, and, partly to assist the perspective, but still more to provide a contrast to its smooth and highly-finished surface, the face, which looks straight out, is left rough, or

less finished than the other parts of the body. The polished shoulder in contrast to the roughly-finished head, would, therefore, represent the full light of day, which the wideawake attitude of the figure still further suggests. In the case of the *Twilight* the head and face are deliberately roughened so as to show deep linear furrows and chisel marks, the intention, no doubt, being the production of a dimly-lighted expression on the face, as if it were seen in twilight. The figure of *Dawn* is more highly finished, and the attitude well expresses the act of rising from her couch. This figure is less sculpturesque than the majority of Michelangelo's plastic creations, less Greek and more modern in style and feeling. It is a good illustration of the painter-like sculpture which Michelangelo executed after he had finished the frescoes of the Sistine Chapel. One can well think that in its pose and in its sinuous lines this figure would be even better adapted for painting than sculpture.

Small and very fine wax models of the two Medicean Dukes of these monuments, as well as a wax model for the marble group of the "Madonna and Child" in the sacristy of Lorenzo, are in the National Gallery at Edinburgh. At Florence and London there are models in wax of the "David" statue, and in the Victoria and Albert Museum there are eleven of these models in wax, all of which are masterly works of art and of the highest value. Seeing that so many of these precious models are still in existence, though in a material like wax that is so easily

destroyed, we can well believe that this great master always made his first designs in wax for all his sculptures, which testifies to his unending labour, patience and power.

Thirty years after the ceiling frescoes of the Sistine Chapel were finished the great fresco of "The Last Judgment" was begun by Michelangelo, on the altar-wall, to the order of the pope, Paul III. The work was commenced in 1534, and finished in 1541, therefore the master was sixty years old when he began his great task. Although it is secondary in point of merit to the ceiling frescoes, it is the greatest among the works of its class and subject in Italy or elsewhere. Signorelli's great fresco of "The Last Judgment" at Orvieto, Tintoretto's immense picture of the "Paradise," at Venice, and, perhaps, Ruben's celebrated picture of the "Fall of the Damned," at Munich, and the representations of the "Last Judgment," by Orcagna and Fra Angelico, might all offer points of comparison, and in some of their parts and qualities may be on a level with the standard of the Sistine fresco, but when this great work is considered as a whole, all others of its class must remain subordinate to it in majesty of conception and in the wonderful draughtsmanship of its nude figures. The last two characteristics are the only ones that now remain to tell of its original beauty and greatness, for its colour has been blackened by time, smoke and accumulated dirt through the centuries, and it has also been greatly injured by restoration and clumsy

additions after Michelangelo's time. Though the effect of the whole is now disappointing, we can still admire the groups and many single figures of both sexes for their masterly drawing, design and foreshortening of the nude. Multitudes of saints and sinners of all ages are represented, as well as demons and angels, ascending and descending between the Dantesque Hades below and the Paradise above, thronging the spaces like "moving and resting flocks of birds." The composition shows that although the painter may have had a clear conception of the whole before he commenced the work, he evidently placed some of the groups, incidents and single figures in certain definite and isolated positions, and afterwards linked up these by the use of additional figures. Proof of the adoption of this procedure might be found in the great variety and disparity of scale in the multitude of figures, but, notwithstanding the immense number of them and their variety of scale, order has been obtained in a seeming disorder by the harmonious balance of the masses.

This great work is so well known that it is not necessary here to give a detailed description of it. The attitude of the Judge of the World, who appears as a menacing personage in the centre of the upper-half of the fresco, with His right arm upraised, and His left bent across His body, is similar to that of "Christ in Glory, as Judge," painted by Fra Angelico in the ceiling-vault of the cathedral at Orvieto, but Michelangelo in his figure of the Judge has sought to visualise

the Divine Will that assigns every one, good and bad, to their appointed places.

The lower part of the picture contains some of the best-painted figures, particularly those of the cardinal sinners; the figure of Charon in his boat is grand and terrible in action, as he smites with his oar the lingering sinners, and the latter themselves are well drawn and painted in their terror, rage and despair, while on the other side the pardoned ones upraised from their sleep of death are languid in expressions and attitudes.

The pope, Paul IV, who had not much love for art, wished to have this great painting destroyed because of the nude figures, but afterwards compromised by employing Daniele da Volterra, a pupil of Michelangelo, to clothe some of the more objectionable ones with drapery. In the eighteenth century another clothing of the nudes was effected by the painter Stefano Pozzi.

The two frescoes, namely, the "Conversion of St. Paul," and the "Crucifixion of St. Peter," in the Pauline Châpel of the Vatican, were painted by Michelangelo when he was over seventy years old, about the years 1542 to 1550. Both of these works are now in a bad state, blackened by time and dirt. The "Crucifixion" fresco is difficult to see as it is painted on the wall under the window and is in a bad light. The composition is good, though severe. The "Conversion of St. Paul," painted on the opposite wall, is more distinct. In the upper part, where Christ

is represented surrounded by a host of angels in the clouds, there are some finely foreshortened figures. Groups of soldiers are in positions across the picture below, and are divided in the centre by a large rearing horse, from which St. Paul has evidently fallen, and is lying recumbent in the foreground, and represented as a finely-proportioned figure.

In regard to easel pictures there are very few in existence from the hand of Michelangelo, as it was a form of art which he either despised, or gave very little attention to. It is known, however, that he furnished designs for many such paintings which were executed by his pupils and ardent followers. There are a few unfinished examples of easel pictures ascribed to him, and at least one authentic finished work, the *tondo* of the "Holy Family," now in the tribune of the Uffizi at Florence. This picture is designed in the master's grand manner, and shows in the drawing and pose of the Madonna his usual fondness for dealing with difficult positions and foreshortened figure grouping. The mother of the Saviour, powerful in frame, is represented sitting on the ground, with her arms stretching upwards, taking the Infant from Joseph, who appears close behind her, the three figures forming the central group. The composition is helped out by a row of nude figures in the mid-distance, that gives the effect of a horizontal band across the picture. These nude figures do not seem to have any connection with the subject, other than the enrichment of the

background and providing a motive to assist in the making of the decorative "pattern."

The unfinished tempera picture of the "Entombment," No. 790, in the National Gallery, is a characteristic example of Michelangelo's drawing and composition. It is a most original conception of the subject; serious thoughtfulness is expressed in all the figures, and a deep feeling of religious sentiment and solemnity pervades the whole work.

Another unfinished picture in the National Gallery, "The Madonna and Child with John the Baptist and Angels," No. 809, has been ascribed to Michelangelo, but though it is in many respects a beautiful work, it lacks the intense air of seriousness and grandeur of style which belong to the work of this master. He may possibly have supplied the design for this picture, but the execution, as far as it goes, has been effected by one of his Florentine followers. Both these pictures were, in all probability, designed and partly executed by Michelangelo when he was at Bologna in 1494-95, and it is reasonably supposed that at Bologna he learned much of the art of painting, probably under a Ferrarese master.

Michelangelo is credited with the design of the large picture of "The Raising of Lazarus," No. 1 in the National Gallery, painted by Sebastian del Piombo, or at least he was associated with the latter in the conception of the work, which was said to have been painted in a spirit of rivalry with Raffaele. There are certainly



Spooner

MADONNA AND INFANT CHRIST WITH S. JOHN THE BAPTIST AND ANGELS.
NATIONAL GALLERY, LONDON : MICHELANGELO

many indications of Michelangelo's help and suggestions in the work, for example, the gigantic and powerful figure of Lazarus in the right foreground, the majestic figure of Christ, with upraised arm, and clothed with simple and truthfully-drawn draperies; the St. John on the left, and the father and mother of Lazarus kneeling below are all Michelangelesque in style and conception. Some drawings of Lazarus and other figures in this work, which are ascribed to Michelangelo, are in the British Museum. The picture was painted in Rome in 1517-19, and is executed in oil colours. The light and shade of the work is powerful, but the colouring has darkened considerably, so that its former Venetian richness and brilliancy has now altered to a general dull reddish-brown.

The small allegorical picture entitled "A Dream of Human Life," No. 8, in the National Gallery, is executed in grisaille by a follower of Michelangelo from a design by the latter. Several versions of this picture are in existence. A figure representing humanity is seated on a box, below which is a variety of masks. The figure inclines to the right, but the head is turned to the left, the arms resting on a globe, and an angel blows a trumpet in its ear. In the surrounding clouds there are various dreamy figures representing the vices and failings that beset humanity. The conception of the theme, the vigour and originality of the composition are alike worthy and characteristic of Michelangelo.

Another picture designed by him, but executed

by Rosso Fiorentino, is "The Three Fates," No. 113, in the Pitti Gallery. Michelangelo also furnished the designs or suggestions for the following pictures which were painted by his scholars, namely, the "Venus and Cupid," by Pontormo, No. 1284, in the Uffizi Gallery, the *tondo* of the "Madonna with the Infant John," by Bugiardini, No. 1134, in the Academy at Vienna, besides others in the Berlin, Munich and Doria (Rome) galleries. His drawing of the "Crucifixion," in the Uffizi Collection, has been used as the design for several pictures of this subject, the best version of which is that of the picture by Sebastian del Piombo, a very fine work, now in the Berlin Museum.

As an architect Michelangelo achieved great fame. His earliest work in architecture was the sacristy of San Lorenzo, at Florence. He afterwards completed the Farnese Palace at Rome, which was begun by San Gallo, and was finished without much alteration of style or plan by Michelangelo. His greatest work, however, in architecture was the building of St. Peter's at Rome, which occupied him during the last seventeen years of his life. San Gallo and Bramante had previously been the architects of St. Peter's, and Michelangelo was appointed to succeed San Gallo in 1547, when he had arrived at the age of seventy-two, undertaking the duties without salary. He carried the work up to the base of the cupola, and after his death the dome was completed from his designs.

The Piazza of the Capitol at Rome, with its

fine flight of steps, and the two palaces, on either side, were designed by Michelangelo, but only partly constructed during his lifetime. The whole scheme, with some slight alterations, was not quite completed until the seventeenth century.

After a strenuous, stormy, and yet a triumphant life, this great and unrivalled master passed away on the 18th of February, 1564. He died at Rome, and previous to his death he expressed the wish that he should "return at least dead" to his beloved Florence. The Romans and the Florentines contended for the honour of interring his remains, but the latter contrived to get his body smuggled in the night, hidden in a bale of merchandise, and succeeded in bringing it to Florence, where, with great honour, he was buried on the 14th of March in the Church of Santa Croce, where so many of the illustrious Florentines are laid to rest, where

" . . . here repose
 Angelo's, Alfieri's bones, and his,
 The starry Galileo, with his woes. ~
 Here Machiavelli's earth returned to whence it rose."

PONTORMO (1494-1556). This painter, whose real name was Jacopo Carrucci, was a pupil of Andrea del Sarto, but was greatly influenced by Michelangelo. He was called Pontormo after the name of his native place, near Empoli, about seventeen miles from Florence, where there is an early painting of his in the parish church, representing SS. John the Evangelist and Michael. Pontormo was a good decorator,

but attained to still more excellence as a portrait-painter. In his later years, however, he overreached himself, when he essayed to imitate Michelangelo, for whose work he had a frantic admiration, which led him to design and paint crowded compositions of nude figures, all of which were merely mannered exaggerations of the great Florentine's creations, as witness, for example, the confused groups of the nudes in his picture of "The Martyrdom of the Forty Saints," No. 182, in the Pitti Gallery.

Among his earliest works are the frescoes of the Pope's Chapel in the Collegio Militare, Florence, dated 1513, and the fresco of the "Madonna and Saints," in the Cappella di S. Luca, in the church of the Santissima Annunziata, where he worked in company with Franciabigio and Andrea del Sarto. In 1516, he painted the fresco of "The Visitation" in the right cloister of the church, an important work which has much of the grace of form and colour of his master Andrea's style, though it has suffered much in the eighteenth century and later by extensive repainting.

In the notice of Franciabigio's work we have mentioned Pontormo's share in the decoration of Poggio a Caiano, the Royal Villa, near Florence, where in 1521 he painted a decorative fresco around the window, with representations of Diana, Pomona, and other classical figures. For beauty of colour, design, and general arrangement this work is one of the most successful and finest mural decoration of the time, and is a

testimony to his great powers and technical skill as a fresco painter.

There are numerous examples of Pontormo's work preserved in the galleries and churches of Florence, seven of which are in the Uffizi, and five in the Pitti Gallery. Many of his portrait-pictures are found in the various continental galleries and in English collections. Though his portraits as a rule have much of a searching realism, they are distinguished by something more, for he was, perhaps, the first portrait-painter who had succeeded in giving in the lineaments of the face a reflex of the mind and character of his sitter. Perhaps his best work in portraiture, as well as in character-study, is that of "The Lady with a Dog," now in the Städel Institut, at Frankfort, No. 14A, which is in every sense a noble and dignified representation of a lady of undoubted distinction. Among others may be mentioned his fine portrait of Andrea del Sarto in the Berlin Gallery, the celebrated portrait of an "Engraver of Precious Stones," No. 1241, in the Louvre; portrait of the painter Baccio Bandinelli, in the Morelli Collection at Bergamo, and several portraits of the Medici family in San Marco, Florence, and in the Uffizi.

Pontormo was one of the artists employed by Pier Francesco Borgherini on the decoration of the nuptial chamber of the Borgherini Palace, Florence, in company with Andrea del Sarto, Franciabigio, Bacchiacca, and others. In regard to Pontormo's share in the decoration of this palace Vasari states that it was the "best work

ever performed in his whole life by Jacopo da Pontormo." This early work consisted of a series of illustrations of incidents in the life of Joseph, and were chiefly crowded, but very animated compositions, having many small figures, painted with great care and finish in bright and lively colouring. The panels have been removed and are now in various collections; two are at Panshanger, Hertford, and one of them is now in the National Gallery, No. 1131. The latter represents Joseph and his kindred in Egypt, and contains several incidents of his life in that country, in one of which there is a boy seated on a pedestal, which Vasari states is the portrait of the youthful Angelo Bronzino, who became afterwards the pupil of Pontormo. The portrait of a man, No. 1150, in the National Gallery, a half-length figure of a reddish-brown flesh colour, dressed in a black gown and cap and holding in his right hand a scroll of paper, is ascribed to Pontormo.

Michelangelo extended his friendship and encouragement to Pontormo, and we know that the latter had an unbounded admiration for the former and his works. On more than one occasion Michelangelo furnished the designs for works which were executed by Pontormo. Vasari states that for the execution of the picture of "Venus and Cupid," No. 1284, in the Uffizi Gallery, the patron of Pontormo, "Bartolommeo Bettina, procured for himself a cartoon of the subject from Buonarroti, who was his very intimate friend, which was put into painting by

Pontormo." Previous to this Michelangelo had supplied a cartoon of "Christ Appearing to the Magdalen in the Garden," and agreed that Pontormo should paint the picture in his own scheme of colouring, for the Marchese di Guasto. This picture was such a success that the artist was asked to paint a replica of it for Vitelli, the Captain of the Guard at Florence.

In doing this kind of work, however, Pontormo was gradually contributing to the sacrifice of his own individuality as a painter, and was led more and more to imitate in his own designs the creations of the greater master. In the last eleven years of his life he was engaged in his great task of the decoration of the principal chapel of the large basilica Church of San Lorenzo, which was entrusted to him by Duke Cosimo. Here he depicted scenes from the life of Adam and Eve, the Sacrifice of Abel, Death of Cain, The Deluge, the Resurrection of the Dead, Christ in Glory, and the Evangelists. In this great undertaking he tried to outshine all living artists, and even to rival Michelangelo, but he only succeeded in producing meaningless and almost unintelligible masses of nude figures in imitation of Buonarroti's work. Vasari says that Pontormo by his imitation of Michelangelo in this work did himself no credit, but, on the contrary, positive harm, for it was much inferior, though very grandiose, to anything he had formerly done. He died while still engaged on it, in the year 1556, and the work was finished two years afterwards by his pupil Bronzino.

These frescoes, however, were cleaned off the walls, or whitewashed, in the year 1788.

BRONZINO (Angelo Allori), (1502 ?–1572). This painter was also known under the name of Angelo di Cosimo, but more commonly under his surname of Il Bronzino, and was born at Montecello, near Florence. Like Pontormo, his master, he was a good portrait-painter, and like him also, a great admirer of Michelangelo. He was even more of a mannerist in the style of Michelangelo than Pontormo, as may be seen in many of his best-known works, such as his compositions of "Christ in Hades," No. 1271, of the Uffizi Gallery, and his allegory of "Venus, Cupid, Folly and Time," No. 651, of the National Gallery. In both these works there is a great display of nude figures, some of them having the poses of Michelangelo's nudes, and a close imitation of the latter master's drawing in parts, but the compositions are awkward in arrangement and meaningless. His figures as a rule are artificial in action, Bronzino evidently being at a loss to know what to do with the limbs, especially the arms, which he generally placed in theatrical rather than natural positions, consequently his figure arrangements present abrupt passages, opposing lines and awkward interspaces, which are neither harmonious nor beautiful. The flesh-colouring of his composed pictures, though bright and clear, is monotonous in its almost single and universal tone, while the technical method he adopted in his execution produced a very smooth and polished finish.

While good composition and fine colouring are not characteristic of Bronzino's allegories and pictorial arrangements, on the other hand he excelled in his direct painting from nature, as in the many fine portraits which have come from his hand. Most of his works in the latter branch of art, are good in colour and drawing and also in the manipulation of the flesh-tints, although his technical methods generally resulted in a hard and excessively-laboured effect. There is a foretaste of Venetian and Spanish stateliness, and courtliness of demeanour in some of his portraits of fine ladies, princesses, and lords, which may have served as models for the portrait-painters of those later schools, examples of which may be seen in his dignified portraits of the Princess Maria, Eleonora di Toledo, and Don Ferdinand Maria de' Medici, now in the Uffizi Gallery, and also that of Cosimo de' Medici, in the Cassel Gallery. Bronzino was fortunate in having the Medici family as his patrons, and was kept busy in painting many of their portraits, not only as life-sized works, but also as miniatures. One of these portraits, now in the National Gallery, is that of Piero de' Medici, called Il Gottoso, the father of Lorenzo the Magnificent. It was not, however, painted from the life, but from the portrait-bust of Piero, in the Bargello, Florence, by the sculptor Mino de Fiesole.

Bronzino executed some works in fresco in the Chapel of Eleonora di Toledo, on the second floor of the Palazzo Vecchio, Florence, and a fresco on the left wall of the Church of San

Lorenzo, the subject of which is the martyrdom of St. Lawrence. This painter may be said to be the latest of the more important representatives of the Florentine school.

Alessandro Allori (1535–1607) was also a later painter of this school, but was much inferior to Bronzino. He imitated Andrea del Sarto, and was employed, as we have seen, to complete the latter artist's unfinished fresco of "Cæsar's Tribute" at Poggio a Caiano, in 1582. He is represented in the National Gallery by a portrait of a lady, No. 650. She wears a rich dress of blue velvet, a white bodice, and sleeves embroidered with gold.

CHAPTER V

RAFFAELLE SANZIO AND HIS PUPILS

RAFFAELLE SANZIO OF URBINO (1483-1520). This great master, the illustrious son of the Umbrian painter, Giovanni Santi, was born at Urbino on the 6th of April, 1483, and died on his birthday in 1520, at the early age of thirty-seven. It may be said that no other painter of any age or country has left so many works executed or designed by himself in the short period, about twenty years, of his painting activity. He who bore the "most beloved name" in Italian art was remarkable in developing a striking originality in his work, notwithstanding his susceptibility to the influences of such men as Perugino, Leonardo, Fra Bartolommeo, Masaccio, Michelangelo and Titian. Much as he learned from each of them he was too great to be an exclusive follower of any one.

Raffaelle when a very young boy must have been taught the rudiments of art by his father, Giovanni, and quite likely, as soon as he was able, assisted the latter in the execution of some of his works. There is evidence, that in painting, he at first imitated the style of his father, particularly in the heads of children and angels, and it goes without saying that his father must

have instructed him in the laws and practice of perspective, and of the foreshortening of figures, for he, Giovanni, had acquired much of this scientific knowledge from his own master, Melozzo da Forlì, the Umbrian painter and pupil of Piero della Francesca, both of whom were noted as "men famous and supreme" in their knowledge of perspective. Giovanni died in 1494, when his son was scarcely twelve years old. After his father's death, the young Raffaello was for some little time the pupil of Timoteo Vite of Urbino, who himself in later years became a pupil, or assistant, of his own great pupil.

About this time Pietro Vannucci, better known as Perugino, was in the heyday of his fame, and, hearing of the reputation of this great Umbrian painter, the uncle and guardian of the young Sanzio decided to send him to study painting under this master, at Città della Pieve, near Perugia. Perugino regarded Raffaello as his favourite pupil, and employed him very frequently as his assistant, in the execution of the numerous commissions he was favoured with. In Perugino's studio he met many young painters who were his fellow-pupils, and others who were assistants to Perugino. Among those he made a lasting friendship with were the Perugian artists, Gianbattista Caporali and Eusebio di San Giorgio, Gian Niccolò Marin, of Città della Pieve, the Florentines, Rocco Zoppo, Baccio Uberti and his brother Francesco, surnamed Il Bacchia. Here also he met Pinturicchio, who became his great friend, and who afterwards

sought his help in the making of some of the designs for the decoration of the Library at Siena. Another artist who worked in this studio was Andrea di Luigi of Assisi, surnamed the Ingegno, who was a fresco painter of great reputation, and among many others of lesser fame, who were fellow-pupils with the young Sanzio, mention must be made of the interesting Spaniard, Giovanni di Pietro, known as Lo Spagna, who worked in company with Raffaelle in this great Academy of Art.

The evolution or development of Raffaelle's art embraces three almost distinct styles, namely, his Peruginesque or first manner, or period, his Florentine or second, and his Roman or third period. The strong influence, however, of Perugino, which is seen so much in his early work, prevailed more or less in some of the great works of his second period, and even in some of those of his third and last period. This influence is more especially reflected in the *naïveté* and grace of his feminine figures and angels, in some of his draperies, and in the spaciousness and well-balanced arrangement of his pictorial compositions. Though Raffaelle would have developed his powers under any good master, the fact remains that he was indebted to a great extent to Perugino for a sound training in the science and art of pictorial composition, figure-grouping, and illustration, as well as many other underlying principles of art.

Raffaelle's early studies in the school of Perugino consisted of making drawings, sketches

and copies of some of the works of his master; but he progressed so rapidly in his power of drawing, and in technical skill, that Perugino soon employed his brilliant pupil to assist him in the execution of his own pictures. One of the first works where there is evidence of the collaboration of master and pupil is the altarpiece which Perugino furnished in 1503 to the Carthusians for their church near Pavia. This work formerly consisted of six panels, three of which, the central and the side panels, are now in the National Gallery, No. 288. The central panel subject is the "Adoration of the Infant Christ," and is most likely the entire work of Perugino, but those of the right and left are more likely the work of Raffaele. The right panel has the subject of the archangel Raphael, with the youthful Tobit, and the left has the single figure of St. Michael. A drawing from nature by Raffaele, which is evidently a study for this painting, is preserved in the Oxford Collection.

The earliest known independent painting by Raffaele is generally supposed to be the picture known as the *Diotalevi Madonna*, or "The Madonna with the Book," which is said to have been painted in 1500, when he was seventeen years old. This work, which is now in the Berlin Museum, has much of the Peruginesque feeling, in the pose of the heads and attitudes of the figures. The drawing and execution clearly show that it is the work of a juvenile artist. In the same gallery, No. 141, is the picture known as the "Solly Madonna," which

is a more authentic example of the master's early work. The drawing, colouring, and general design are better than in the former work; there is more naturalness in the figures and more sureness of hand in the execution. Another early picture known as the "Conestabile Madonna" is in the Hermitage, Petrograd, which belongs to the same class as the Berlin examples, all of which may have been painted from 1500 to 1502.

That the young Sanzio did not entirely occupy himself in the painting of religious subjects is shown by three small pictures, painted about this time, where he gave expression to the romantic vein in his character. The best of these is the "Vision of a Knight," No. 213, in the National Gallery. This is a delightful little work, about seven inches square, which bears his signature, and beside it hangs the original pen-and-ink drawing from which it was traced. The design and attitudes of the three figures are decidedly Peruginesque, particularly so, that of the standing female figure on the right, in blue and red drapery, who offers flowers, types of the pleasures of the world, to the dreaming knight, who, resting on his shield, reclines on the ground. The knight has a bright blue tunic underneath his armour, red-brown hose and his shield is crimson. His face is said to be the portrait of the painter. The female on the left, who is clad in purple and violet, offers him a book and a sword, types of knowledge and conflict. A slender tree rises in the middle of

the picture, and a fine rocky landscape with a castellated city forms the background of this charming allegorical work. Another of these small pictures is the "St. George and the Dragon" of the Louvre Gallery. The horsed and mail-clad saint charges the dragon with his sword, and a rocky landscape forms the background where a woman is seen on the right running away. This is a finely-coloured and spirited composition, but the ponderous type of horse is very stiffly drawn—Raffaelle did not excel in the drawing of animals. The third of these small pictures is also in the Louvre, and represents the archangel Michael. This is an exquisite work, powerful in design, luminous in colour and highly imaginative in conception. The youthful archangel, as the Christian warrior, is in conflict with the evil monster that tries to strangle the saint in its folds, while other monsters appear before the caverns of the rocks. In the background is Dante's symbolical town of Dis. Hooded and masked figures of the thieves are bitten and tormented by serpents. The other, and larger picture of "St. Michael," No. 1504, in the Louvre, where the spirited figure of the archangel is poised over the prostrate figure of Satan and about to destroy him with his javelin, is a later design (1518) by Raffaelle, but the painting was executed by Giulio Romano. This is an admirable composition, where the youthful and majestic archangel descends in a lightning-like motion on the prone figure of Satan, which is a fine example of foreshortening.

The portrait he painted of his master Perugino, No. 397, of the Borghese Gallery, Rome, is a work of his early time, probably of the year 1500. About this time he painted the little picture of the "Three Graces"—now in the Musée Condé at Chantilly. This is a pictorial adaptation of the antique sculptured group of the "Three Graces," which he copied in the Library of Siena, and was the first of his studies from the antique.

To the year 1502, or a little later, belongs the picture of "The Virgin with SS. Jerome and Francis," No. 145, of the Berlin Museum, a very carefully-finished work and strong in colouring. The altar-piece of the "Coronation of the Virgin," now in the Vatican Gallery, was painted by Raffaele in 1503 for the Church of San Francesco, Perugia. This is a large picture divided into two parts. In the centre of the upper division Christ is crowning the Virgin, and at either side there are standing figures of beautiful Peruginesque angels playing on musical instruments, and clothed in fluttering draperies, together with other smaller angels and heads of cherubs. The angels are the finest part of the work. The central figures are heavy in form and mechanical in drawing. This also applies to the figures of the twelve apostles, standing around the empty tomb, in the lower half of the picture, but, in spite of this heaviness, there is more of a life-like realism in these figures than appears in the majority of Perugino's works.

It was about this time, or possibly in the year following, 1504, that he painted the S. Sebastian, now in the Lochis gallery of the Accademia Carrara at Bergamo. This is a Peruginesque work both in regard to its half-length figure of the saint and the carefully-painted landscape background, which reminds us of the work and general style of his celebrated *Sposalizio*, or "Marriage of the Virgin," now in the Brera Gallery at Milan. This picture was painted by Raffaelle in 1504, and shows the strong influence of Perugino on his great pupil. In regard to its composition it is almost an adaptation of Perugino's monumental fresco in the Sistine Chapel, "The Delivery of the Keys to St. Peter." The grouping of the figures below, and the central temple above, are common to both compositions, but the genius of Raffaelle, as shown in the *Sposalizio*, has outstripped his master, as the drawing, colouring, and perspective of the work are all in advance of Perugino's fresco.

The Brera *Sposalizio* was painted for the Church of the Franciscans at Città di Castello, and according to Vasari, Passavant, and indeed every other writer on art after them, has been considered as a picture which was painted in imitation of Perugino's so-called masterpiece of the same form and subject, now in the museum at Caen. Recently, however, Mr. B. Berenson has produced some remarkable proofs to show that the Caen *Sposalizio* was not painted by Perugino, but is really a work from the hand of Lo Spagna, the Spanish artist who worked in Perugino's

studio. Mr. Berenson's examination of the Caen picture has led him to say that the painter of this work "stands (in some respects) much nearer to Pinturicchio than he does to Perugino."¹ In support of his strong opinion that Lo Spagna was the painter of the Caen picture, Mr. Berenson publishes reproductions of the original drawings for some of the figures, namely, that of a woman on the right, which is now in the Uffizi Collection, and a sketch of the group of six figures on the left, which is preserved in the Brunswick Museum, both of which drawings are by Lo Spagna. The same writer has also advanced good reasons to prove that the Caen picture was painted in 1506 or a little later, that is, at least two years after Raffaelle painted his famous work.

Raffaelle had been working at Urbino in the year 1504, where he had been employed by the Duke of Urbino, and at the Court he had heard so much about the fame of Leonardo da Vinci, and other great Florentine masters, that he resolved to visit Florence, and about the end of this year he paid his first visit to the city. The sister of the Duke of Urbino, Joanna della Rovere, furnished him with a letter of introduction to the gonfalonier of Florence, Pietro Soderini. The young painter was well received in Florence and introduced to many people of good position who afterwards became his patrons. He at once received many orders for pictures and portraits, and in Florence he studied very keenly the

¹ *Study and Criticism of Italian Art*, p. 23 (Second Series).

numerous artistic treasures he found on every side, and more particularly the works of Leonardo da Vinci, and the frescoes of Masaccio, in the Brancacci Chapel, the study of which had a great influence on his future work, as they awoke in him a new inspiration, and revealed a wider outlook on art than it was possible to find in the more restricted style and manner of Umbrian painting.

In company with Ridolfo Ghirlandaio, San Gallo, and other young artists, he made studies of portions of Masaccio's frescoes in the Brancacci Chapel, and sketched groups of horsemen from Da Vinci's cartoon of the "Battle of Anghiari," which was then on view, together with Michelangelo's rival work of the "Soldiers Bathing in the Arno," both cartoons being hung in the great hall of the Palazzo at Florence. Some of these drawings and studies of heads, either copied or drawn in the style of Da Vinci, by Raffaele, are at Oxford, and others of a similar kind, being studies from the works of Florentine painters, are in the Academy at Venice.

The early works which belong to the period of his first visit to Florence are naturally impregnated with the newer ideas, and have much of the broader style of the Florentine masters. His new efforts, however, still strongly reflected the style of Perugino, as he did not completely abandon his native Umbrian manner, nor did he ever fail to express in his subsequent paintings of Madonna subjects, Holy Family pictures and altar-pieces, the charming qualities of sweetness

and grace which he inherited from his early training in the Umbrian School. It was, indeed, due to the augmentation of these qualities in his works, intensified by the nobility of pose and action, better drawing, more naturalness, combined with a greater technical skill as his genius developed, that justified the title of "divine," which his admirers had bestowed upon him. No one who has seen his superb masterpiece, the "Madonna di San Sisto," at Dresden could deny him this title.

His great frescoes in the Stanze of the Vatican, and the tapestry cartoons reveal his wonderful powers in composition and illustration, showing how he had availed himself of all that was best in the structural elements of design and picture-building from the ancients, from Duccio, Giotto and Masaccio, his forerunners. That he was also indebted to the works of Masaccio, Michelangelo, Fra Bartolommeo, and Leonardo for some of the fuel that fed the hallowed fire of his imagination is common knowledge, but notwithstanding his indebtedness to these masters, he found the greatest source of his inspiration in his intense and humble study of nature. Ingres has said of him, "Raffaelle and the living model is synonymous. He, himself, has been unassuming; himself, all Raffaelle that he was, has submitted, and has been humble before nature."

Among the first commissions he received after his arrival at Florence were the portraits of Angelo Doni and his wife Maddalena, Nos. 59 and 61, in the Pitti Gallery. Although there is

much charm in these works, particularly in the female portrait, the drawing is unequal, and below the standard of his later portraits. One of the earliest of his works painted at Florence is the "Granducca Madonna," No. 178, in the Pitti Gallery. The Virgin, in a blue mantle, who is gazing down at the Infant in her arms, represents a pure and lovely type of spiritual womanhood. The picture is a characteristic work of great charm, luminous in colour, and decidedly Peruginesque in form and feeling. The "Terranuova Madonna," No. 247A of the Berlin Museum, is a *tondo* that was painted at this time. The Virgin is seated with the infant Christ, St. John, and another child against a rich landscape background. In the second year of his stay in Florence (1505) he painted the "Madonna della Casa Tempi," now in the Munich Gallery, No. 1050.

After spending the greater part of two years in Florence, Raffaello returned to Perugia to execute several commissions he had been asked to undertake for his patrons in that city. Among these tasks was the altar-piece he furnished to the nuns of S. Antony of Padua, and also he began his first independent fresco, which decorates a lunette in the Church of S. Severo at Perugia—the subject is "Christ Blessing." The Saviour as the central figure is surrounded by angels, with the Father Almighty above, and a semi-circular group of six saints on either side, and below the central group. It is an exceedingly fine composition, and has been considered as the



Mansell

VIRGIN AND CHILD WITH SS. JOHN THE BAPTIST AND NICHOLAS OF BARI
(THE MADONNA DEGLI ANSIDEI). NATIONAL GALLERY, LONDON : RAFFAELLE

germ, or original idea, for the composition of the celebrated fresco of the "Disputa del Sacramento" in the Stanza della Segnatura of the Vatican. The S. Severo fresco has suffered much damage from various causes, and has been restored more than once; the upper part is now almost obliterated. Raffaele was called away to Rome before he had finished this work, and the monks waited in vain for his return, but hearing of his death in 1520, they commissioned Perugino in the following year to complete the lower part. The latter was then in his seventy-first year, and his artistic powers were at a low ebb, so it was natural to find that the six saints he painted below, on either side of the original fresco, were anything but a success.

The celebrated altar-piece known as the "Madonna degli Ansidei" was begun by Raffaele, perhaps, in the year 1505, and was finished in 1506. It is now in the National Gallery. This altar-piece was painted to the orders of the heirs of Filippo di Simone Ansidei, who died in 1490, for the family Chapel of S. Nicholas, in the Church of San Fiorenzo of Perugia. The picture is painted in oil, on a wood panel, and bears the date, MDVI, inscribed on the border of the Virgin's mantle, on the left arm. The general design is simple, and very Peruginesque in character, but the colouring and technical qualities of the execution are Florentine. The painting is highly finished and the picture is in a good state of preservation. Here the Virgin is seated on a high canopied throne, and is

dressed in a blue mantle and red robe. She holds the Infant on her left knee, while both are looking down on an open book which the Virgin holds. St. John the Baptist, a tall ascetic figure, stands on the left holding a slender cross, and dressed in an animal's skin, over which is thrown a deep red mantle. S. Nicholas of Bari is represented standing on the right, dressed in a green robe with a reddish-brown lining, having a crozier in his right hand, a book in his left, and a bishop's mitre on his head. Through the great arched opening in the background is seen the sky and distant landscape.

In the year 1507 Raffaele painted two of his finest works, namely, the "Entombment," for the Church of the Franciscans at Perugia, and the three-quarter-length picture of S. Catherine of Alexandria, now in the National Gallery, No. 168. The cartoon for the "Entombment" was drawn before he left Florence, but in composition is an inspiration from, or an adaptation of Mantegna's design, which Raffaele had copied at Venice, but he made many studies for the figures in this work from the life, some of which are still preserved at Oxford and Florence. The picture was painted at Perugia from these studies, and remained in its original position until 1607, when the monks sold it to Pope Paul V, who removed it to its present position in the Borghese Palace at Rome. The painting of this work is of a careful finish and severe even to a hardness, which is augmented by the insistence of outlines and glazing of the draperies. In its present

state the colouring is cold, but the beauty of form still remains. The S. Catherine of the National Gallery has the same careful finish and general technical qualities as the former work. The shadows of the drapery of S. Catherine are carefully hatched in thin lines and the general execution is frank and spirited. The drawing of the hands and the head is excellent, and though painted in the master's Florentine, or second, manner, the attitude of the figure and the sentiment which permeates this beautiful work are decidedly Peruginesque.

About this period Raffaele painted many pictures of the Madonna and Child, the most important is, perhaps, the celebrated work known as the "Belle Jardiniere," which is one of the treasures of the Louvre Gallery. This picture, No. 1496, bears the date of 1507. The Virgin, the infant Christ, and the young St. John are represented as full-length figures, and appear in a meadow full of plants and flowers; in the distance is an interesting landscape and spacious sky. The Virgin is seated on a stone and looks down on the Divine Infant with an expression of maternal tenderness and love, while He leans against her and gazes upwards into her face, returning His mother's confiding love. St. John kneels on the right, with his cross, regarding the Virgin and her Son with worshipful admiration. The "Belle Jardiniere" is a faultless composition in regard to the space-filling arrangement of the figures, and its fine feeling of atmosphere and open-air effect, and is also a remarkable example

of Raffaele's technical skill. To the same year, 1507, belongs the altar-piece known as the "Madonna del Baldacchino" of the Pitti Gallery. This work was designed and partly executed by him, but was finished by one of his pupils, and afterwards was restored by others. It is a large work representing the Virgin enthroned with the infant Saviour, and attended by saints and angels, two of whom are holding up the canopy above. Before he could finish this work he was summoned to Rome by Pope Julius II, and entered his service about the middle of the year 1508. He left several other pictures and altar-pieces unfinished in Florence at this time, which were completed by his pupils Giulio Romano, G. F. Penni, and by his friend Ridolfo Ghirlandaio.

Between the years 1506 and 1508 Raffaele met the Florentine painter, Fra Bartolommeo, whose broad and vigorous style and manner of execution greatly influenced his subsequent work and led him in a great measure to abandon much of his Peruginesque manner, while, on the other hand, the painter-monk did not hesitate in yielding to the influence of his great Umbrian friend by borrowing something of the grace and sweetness which he saw in the latter's work.

Before Raffaele went to Rome, Julius II had already secured the services of Michelangelo as his sculptor, and Bramante, who was a friend of Raffaele, as his architect, and as the fame of the great Umbrian was spreading all over Italy, the pope determined to engage him as his painter.

The pope had selected a suite of rooms in his palace of the Vatican in the upper storey as his state apartments, which are now known as the *Raffaelle Stanze*. These rooms were already partially decorated, chiefly in regard to the ceilings and some upper parts of the walls, by Piero della Francesca, Luca Signorelli, Bramantino of Milan, Perugino, Gatta, Peruzzi and Il Sodoma, to the orders of the popes Nicholas V and Sixtus IV. To complete the decoration of these apartments was, therefore, the task entrusted to Raffaelle by Julius II.

The decoration of the *Stanze* in chronological order is, first, the *Stanza della Segnatura*, second, the *Stanza d'Elodoro*, third, the *Stanza dell'Incendio*, fourth, the *Sala di Costantino*, but the last-named apartment was decorated with frescoes after 1520, the date of Raffaelle's death, by his pupils, Giulio Romano, G. Francesco Penni, Raffaello dal Colle and Perina del Vaga. In all probability, however, the master had left sketches and designs for this work which was carried out by his pupils.

The subjects chosen for the great frescoes of the *Stanza della Segnatura* were intended to illustrate the religious and philosophic views of the times, in relation to Theology, Philosophy, Jurisprudence, Poetry, etc. It has been asserted that the painter was indebted to certain contemporary poets, philosophers, and even to the pope himself, for the suggestion and selection of the distinguished themes of his great works, but this can hardly be correct, for it is a matter of common

knowledge that the chosen subjects of these frescoes had been treated by poets and painters of Italy before Raffaele's time, and on similar lines. For example, the book of Diogenes Laertius was the favourite authority in the sixteenth century on the ancient philosophers, also the poems of Boethius, the works of Dante, and especially the "Triumphs" of Petrarch, were mines of intellectual wealth for the scholar and artist. As far back as about the middle of the fourteenth century the Pisan painter, Francesco Traini, Orcagna's celebrated pupil, had executed a "Triumph of St. Thomas Aquinas" for the Church of Santa Caterina at Pisa, which has much of the form and treatment of the figures adopted by Raffaele in both of his frescoes of the "Dispute of the Sacrament" and the "School of Athens." This picture, which has been highly praised by Vasari, is still in the Church at Pisa, and is in a fair state of preservation. Benozzo Gozzoli's "Glory of St. Thomas Aquinas," now in the Louvre, No. 1319, is another example of the same subject. It is quite likely that Raffaele borrowed some ideas from these works when designing his great frescoes in the Stanza della Segnatura, but developed them to a much fuller extent, and expressed them in a much grander manner in his own compositions.

The frescoes of the Raffaele Stanze of the Vatican are the noblest creations of the master; nothing greater has been accomplished in modern art, if we except the ceiling frescoes of the Sistine Chapel by Michelangelo.

The ceiling paintings of the Stanza della Segnatura, are very important examples of Raffaele's design and masterly execution, and are contained in round and rectangular panels having gold backgrounds painted in simulation of mosaic and with rich ornamental mouldings and bands surrounding the panels. One of the round panels has a painting of an allegorical figure of Theology seated in the clouds, who holds a book in the left hand, and points downwards with the right to the great mural painting of "Theology," or the "Disputa." Two attendant spirits hold tablets with inscriptions. Another round ceiling panel with a gold mosaic background contains the fine allegorical figure of Poetry. This magnificent female figure is one of Raffaele's grandest creations. She is represented with outspread wings, her legs crossed, and sitting on a marble throne which is covered with masks—emblems of dramatic poetry. In her left hand is a book, and with her right she holds a lyre. Two attendant spirits hold inscribed tablets. Another round ceiling panel contains the figure of Philosophy, a fine work, but has been much restored, and another is that of Jurisprudence, with the sword and scales, which is, however, the weakest of the series.

Other small ceiling panels painted on gold grounds are "Original Sin," a very fine composition and executed with great spirit. On the left Adam is seated under a fig tree, and opposite is Eve offering him the forbidden fruit. Astronomy is represented by a female figure,

leaning against a transparent celestial sphere, and contemplating the planets. The "Judgment of Solomon" is a very fine design, where the king is seated, and opposite him is the back-view figure of an athletic young man with a drawn sword in his right hand and holding up the living child with his left. The two mothers in dramatic attitudes, and the dead child on the ground, complete the composition.

There are several other paintings and ornamental decorations executed in grisaille, probably by Perina del Vaga from Raffaele's designs.

The fine mural painting of the "Theology," or as it is usually called, the "Dispute On The Holy Sacrament," was the first executed of the great frescoes in the Stanza della Segnatura. It is a lunette-shaped composition, divided horizontally in two halves, in the upper of which is a row of seated figures in the clouds grouped in the form of a curved line. The central group consists of the Saviour enthroned, with the Virgin on His right, and St. John the Baptist on His left. The half-figure of God the Father forms the apex of the central group, and the Dove appears below the figure of Christ, the whole of the central group being surrounded by the heavenly host. On either side, forming the continuation of the upward curve, are six seated saints from the Old and New Testament. In the lower half of the composition the Eucharist is displayed in the centre, on an altar, on either side of which are grouped many figures, representing popes, bishops, theologians, poets, painters, and philosophers;

some conversing with each other, and others looking up and contemplating the scene depicted above. This noble fresco, which is one of the supreme efforts of Raffaello, both in regard to its composition, and masterly drawing and execution, is designed in the form which he adopted in his first fresco, "Christ Blessing," which he painted in S. Severo at Perugia in 1505. The painting of the "Disputa" has suffered very much by the cracking of the plaster in various places, and by the fading of the colours. When this fresco was finished it created a great sensation and added considerably to the fame of Raffaello, as it was the finest and most important work he had hitherto accomplished. The practice in the fresco-medium on this wall painting augmented his technical skill to such a high degree, that towards the end of the work, and also in his subsequent frescoes, he had no occasion to retouch or finish off any parts of the work in tempera, but with a dexterity and frankness of touch he began and finished each section of his work in the pure fresco-medium.

The fresco of the "Parnassus" was the second to be painted of the four large wall paintings in this apartment, and is now in a better state of preservation than the others. In the upper centre of the picture Apollo is seated under a group of laurel trees, playing a violin. Around him, standing and seated, are the nine muses, who together with him form the central group. On the left of this group the blind Homer sings, inspired by the god. Close to him stands the

listening Virgil and the poet Dante, while a seated youth writes down the words of Homer's song. Among the figures in the left group below is Petrarch, and the beautiful one of Sappho. In the foreground of the opposite group are the figures of the poets Pindar and Horace. The others in the background are probably portraits of the painter's contemporaries. Raffaëlle has here overcome the difficulty of filling the awkward arched space, over and down each side of a doorway, with remarkable success. The draperies in this fresco are finely designed, and the whole picture is full of poetic charm, clear and fresh in colour, a paradise of symphony and song.

The third great mural painting in this apartment is the so-called fresco of "The School of Athens," which represents an assembly of scholars and philosophers in a magnificently-designed temple of learning. The learned personages are chiefly those of the Greek classic period, including Plato, Aristotle, Socrates, and, on the top of the steps, Diogenes, reclining, while Ptolemy, Zoroaster, Pythagoras, Demosthenes, Heraclitus, etc., may be recognised among the groups at the sides. The painter has also introduced figures that bear the lineaments of some of his friends and contemporaries. Thus the portrait of Sodoma and that of the painter himself appear in the extreme corner of the right foreground. The handsome youth who forms the central figure of the left foreground group is a portrait of Francesco Maria della Rovere, Duke of Urbino. The geometrician with the compasses, bending down

to draw the triangle on the ground, who is said to represent Archimedes, or Euclid of Alexandria, has the features of Bramante, the architect, and friend of the painter.

It is unfortunate that "The School of Athens," the greatest fresco that Raffaele has designed and executed with his own hand, should have suffered more than any of his works from dirt, time, neglect and repainting. The magnificent architectural setting to the figures with all its former gradations of light and shade is almost obliterated, leaving a grey-white background, against which is now silhouetted the darkened and decayed remains of the figures. In view of the damaged and disappearing state of this great work, there is some satisfaction to know that the original cartoon in charcoal of the lower portion, which contains the figures, is still preserved under glass in the Ambrosian Library at Milan. This priceless cartoon only differs from the fresco in not having the seated figure of Heraclitus—that in the fresco appears in a recumbent position on the steps at the extreme right of the spectators, near the Pythagoras group on the left of the picture.

The fourth wall painting in this apartment represents "Jurisprudence," and decorates the arched wall above the window and the spaces on either side below. In the arch above are the three allegorical figures of Prudence, Fortitude, and Moderation, all of which are fairly well preserved. Painted in a narrow panel on the left, near the window, is the subject of the Emperor Justinian, in a purple mantle, presenting the Pandects, or

law-books to Tribonianus. The companion panel on the right shows Pope Gregory under the lineaments of Julius II, who is seated and blessing the Decretals before giving them to a kneeling jurist of the Consistory. The colouring of both these works is now much faded.

The ceiling paintings of the Stanza d'Eliodoro were designed and executed by Peruzzi with subjects from the Old Testament and were commenced by him in 1481. The wall frescoes were designed and partly executed by Raffaello in the years 1511-12, the most celebrated of which is "Heliodorus Driven out of the Temple." This is one of Raffaello's most spirited and most dramatic compositions. The sacrilegious Heliodorus has fallen with his stolen treasure scattered on the ground, while the heavenly messengers on horseback and on foot are pursuing, all of whom show great swiftness of movement. The group on the left shows Pope Julius II being carried in a chair by four attendants, and near them are children and women praying. This group has been painted by Raffaello, and the rest of the work by his pupils.

In this apartment is the fresco of the mass, or miracle, of Bolsena, which is the finest in execution and in colour of any of Raffaello's frescoes. Surrounding a window in this room is the fresco in three scenes representing "The Deliverance of St. Peter from Prison," where the lighting of the scenes is cleverly managed by the use of torchlight, and by the light emanating from the angel.

The fourth fresco in this room represents Attila, king of the Huns, arrested by the apparition of SS. Peter and Paul on his march to Rome in 452. Pope Leo I with his cardinals and bishops meet Attila, who is on horseback in the centre of the picture, and persuade him to turn back. Some of the heads in this fresco are painted by Raffaello.

The Stanza dell' Incendio del Borgo takes its name from the fresco which represents the fire in the old Borgo, or environs of St. Peter's at Rome, and the extinguishing of the fire by the intervention of the miracle performed by Leo IV, who appears in the portico of the Vatican in supplication to heaven for deliverance. There are some very fine figures in this fresco of women carrying water-pots, and groups of nude men escaping from the fire; one group is where a son carries his aged father on his back. This fresco and the others in this room, namely, "The Battle of Ostia," "The Oath of Leo III before Charlemagne," and the coronation of the latter, were entirely executed by Giulio Romano, Penni, and P. del Vaga.

Raffaello was responsible for the designs of the small frescoes, and for the general scheme of the ornamental decoration of the Loggie of the Vatican, and is quite likely to have executed some of the panel pictures of the ceiling and lunettes. The subjects are taken from the Old and New Testament. Most of the work has been executed by Giulio Romano and other pupils, but the beautiful stucco relief and arabesque

decorations are chiefly the work of Giovanni da Udine, and are designed in the style of the antique Roman work which about that time had been brought to light by the excavations of the old underground chambers of the Thermæ, or Baths of Trajan, at Rome, where much of this beautiful stucco decoration was discovered.

In the year 1514 Raffaele was commissioned by his great friend and patron, Agostino Chigi, the banker of Siena, to decorate the ceiling and spandrels in the Loggie of the Farnesina Villa, and here he has produced a charming series of twelve designs representing the mythical story of Psyche from the Latin of Apuleius. In these twelve pictures he has depicted the love and adventures of the earth-born Psyche and the god Cupid, the trials and sorrows of the former through the torments and tasks imposed on her by Venus, until at last Jupiter commands Mercury to conduct her to the great assembly of the gods on Olympus, where she drinks the offered draught of immortality, and finally the gods celebrate her nuptial banquet. Below the spandrels there are fourteen cupids drawn and painted in lively attitudes, each carrying various attributes of the gods. All this work has been designed by Raffaele, but executed by Giulio Romano, and Francesco Penni, while the enclosing ornamental work has been entrusted to Giovanni da Udine.

In another apartment of this palace Raffaele painted his celebrated fresco of the "Triumph of Galatea," which is the finest and most beautiful of any mythological subject that has come from

his hand, and is still fortunately in a good state of preservation. Galatea, "fresh as the foam," is borne in her chariot-shell across the sea, drawn by two dolphins, preceded by a cupid and accompanied by a bevy of sporting sea-nymphs and tritons. Riding behind on a seahorse is a youth who exultingly blows on his horn of shell, while above are three cupids shooting their arrows, and another appears in the distant clouds.

During part of the years between 1514 and 1518 Raffaele was engaged on the decoration of the Chigi Chapel for his patron, in the Church of Santa Maria della Pace, Rome, where he was commissioned to paint four prophets and four sibyls on the wall above the arch, in front of the altar. He made the drawings for the four prophets, namely, Daniel, David, Jonas, and Hosea, and entrusted the painting of them to his old friend and early master, Timoteo della Vite. The painting of these figures is naturally much inferior to the sibyls below which are designed and executed by Raffaele himself. The sibyls represented are the Cumean, the Persian, the Phrygian and the old Tiburtine. Phrygia is a young and beautiful female, who is standing or leaning against the arch, the other three being seated figures. They are each attended by angels, who hold tablets with inscriptions. The whole composition, the execution and colouring, especially of the sibyls and angels, are in the master's best manner. It is interesting to compare the sibyls of Raffaele with those by Michelangelo in the Sistine Chapel, for both strongly reflect the

temperament and imagination of their creators. In the latter we see majestic power and grandeur reaching to a mysterious sublimity of conception, while Raffaello's sibyls are characterised by the charms and beauties of womanly grace and loveliness.

It is quite likely that the fresco of the prophets and sibyls in S. Maria della Pace was designed when Raffaello was influenced by the works of Michelangelo in the Sistine Chapel, but this influence is seen more decidedly in a much earlier work, the "Isaiah," which he painted in 1512, on a large pillar of the nave in the Church of San Agostino. The prophet is seated and holds a scroll, and on the architrave above are two children holding a cartouche inscribed with a Greek dedication. Although Raffaello did not, in any of his works, reflect so clearly the style of Buonarroti, as in the ones just mentioned (when perhaps he was pressed to do so by his patrons), he was, nevertheless, indebted to the great Florentine for much of the breadth and freedom which marked all of his larger works, that were designed by him subsequent to his coming to Rome, and after he had seen the frescoes of the Sistine Chapel which were finished in 1512.

In portrait-painting Raffaello occupies a very high position, and has left a few interesting examples of his masterly skill in this branch of art. We are surprised and astonished to find that although his great creative art was steeped in an abstract idealism in the beauty of line, form and expression, as great, and in some respects greater

than the art of Botticelli, yet his portraits are as full of nature and uncompromising realism as the best of Titian's or Holbein's portraiture.

Among the early portraits ascribed to him is one of his master, Perugino, now in the Villa Borghese Collection, Rome, No. 397. His own portrait, said to have been painted by himself, hangs in the Tribune of the Uffizi Gallery. This was painted when he was twenty-three years old. Passavant says it was probably painted by Raffaele in his native town, in 1506, as a keepsake for his parents. The face is that of a very gentle and serious-minded young man, pale in tint, the eyes brown, the nose thin, and the mouth beautiful in shape. He has luxuriant chestnut-coloured hair, and wears a black cap. There are three early portraits, painted by Raffaele, in the Pitti Gallery, namely, Angelo Doni and Maddalena Strozzi, his wife, and that of "La Donna Gravida." Though there are some charming qualities in these portraits, they lack much of the vitality and purity of his later works. There is a portrait of the supposed mistress of Raffaele, known as "La Fornarina," in the Barberini Gallery, Rome, which is ascribed to him, but this is very doubtful. Another and much finer work, which has also gone under the name of "La Fornarina," is the beautiful half-length figure, No. 245, in the Pitti Gallery, and now described as "La Donna Velata" (the lady with the veil), which is said to have been painted in 1515, but may have been done a year or two earlier. It is a charming work, most carefully drawn, and must have been highly

finished, before it left the hand of the master, but in its present injured state it has lost a good deal of the darker shadow-tints, and some of its former half-tones, through rubbings and unskilful cleanings. The soft, dreamy, and haunting eyes which are painted in a mezzotint, the firm drawing of the small mouth, the well-proportioned nose, high forehead, and small chin, are as a whole characteristic of a noble Roman type of feminine beauty. It has been argued by some that the model for this portrait was the same who sat for the head of the "Madonna" of the Dresden Gallery, but this is denied by others. One thing, however, is certain, that the type of face in both pictures is the same, but in the "Madonna di San Sisto" the face is slightly more elongated than that of "La Donna Velata," and she has a more anxious, though more idealised expression, but otherwise there seem no room for doubt, but that the same model served Raffaello for both pictures.

Perhaps his finest effort in portraiture is the portrait of the courtly ambassador and poet, Count Baldassare Castiglione, now in the Louvre Collection, and which was painted about 1515-16. This is a powerfully realistic work, remarkable for the technical skill displayed in the manipulation of the tones; though quiet, it is very true in its colouring. If Raffaello's technique was in the highest sense decorative in manner and style, as exemplified in his great figure-compositions, his altar-pieces and Madonna subjects, on the other hand, his wonderful versatility and power of drawing enabled him not only to paint the

features of his sitters with searching realism, but to give a distinct revelation of their character and mind as well. In this respect he was not excelled by any portrait-painter of his time. We have only to look at his portrait of Pope Julius II, of which he made several replicas, to read in that quiet and thoughtful face the underlying character of a man of great courage and determination, and of whom we can imagine, as he sits nervously grasping the arms of his chair, that he is deeply thinking of some new enterprise to startle the world. There are four examples of the portrait of Julius II, one in the Pitti Palace, one in the Uffizi, another is in the National Gallery, and the fourth in the Borghese Gallery. The best of the four is that in the Pitti Collection, and is quite likely to have been the original painted by Raffaele. The others may have been painted by various artists under the close superintendence, and perhaps assistance, of the master.

The reputed character of the Medicean pope Leo X is clearly revealed in Raffaele's portrait of him in the Pitti Palace, where he is represented with his two cardinals. His features are those of a man who greatly desired to live at his ease and at peace with all men, and though not exactly weak, was not strong-minded, nor nearly so courageous or purposeful as his predecessor. Other portraits by Raffaele are those of Cardinal Farnese, afterwards Pope Paul III, and later ones of the Venetian scholars Navagero and Beazzano, which were painted in 1516.

The celebrated cartoons for the tapestries of

the Vatican are so well known by engravings and photographs, that it is not necessary to give here an extended notice of them. These cartoons, which are in the Victoria and Albert Museum, were designed by Raffaello, but drawn to a large scale and painted in tempera on paper, chiefly by his pupil Francesco Penni. The cartoons with their fine figure-compositions, and the landscape and architectural backgrounds are magnificent examples of Raffaello's dramatic power in the illustration of important scenes and events in the life of Christ and the apostles. These great cartoons won the unstinted admiration of Goethe, who thought them the most important of all Raffaello's works. They were designed and executed in the years 1515-16.

About this time Raffaello was engaged in painting some of the finest examples of the Madonna pictures of his Roman period. Among the best, and that which shares with the "Madonna di San Sisto" the greatest popularity of any of his works, is the circular picture known as the "Madonna della Sedia," in the Pitti Gallery, so called from the ornate chair in which the Virgin is seated. The composition of the three figures, the Virgin, the infant Christ and St. John is singularly happy in the flow and harmony of line, and admirably fills the circular space. The flesh-colouring is pure and clear and although the tints are laid in frankly and firmly without much fusion in the manipulation, the effect of a very high finish is apparent. The expression on the face of the Virgin, and also on both infants are

remarkable for their quiet serenity and complete happiness. This picture may have been painted at any time between 1515 and 1518.

In that great masterpiece, the "Madonna di San Sisto," of the Dresden Gallery, we perhaps see Raffaele, at his very best as a painter. It was probably painted about 1516, a little later than the date of the portrait of "La Donna Velata," and is a work done entirely by his own hand. The picture was painted as an altar-piece for the Church of the San Sisto Benedictine Monastery of Piacenza. It was bought in 1754 by Augustus III, Elector of Saxony. The Virgin is represented as a full-length figure standing on the clouds, presenting the infant Saviour to the world, as she holds Him in her arms. All the figures in the picture, by their attitudes and expressions, admirably assist in the realisation of the main idea, namely, the presentation of Christ as the Saviour of mankind to an imaginary assembly in front of the chief actors of this divine scene, embracing the whole of the human races. The extremely graceful pose of the Virgin is further intensified by the grand composition of her draperies, which have the charm of an arrested movement of their flowing lines. The features and figure of the Infant in her arms are more realistic in drawing than in any other former representations of the Divine Child by Raffaele. The pensive and anxious features of the Virgin have also more realism than any of his earlier representations of the Madonna.

The virile figure of Pope Sixtus, in his purple

and gold pallium, kneeling on the right, the chaste S. Barbara on the left with her superbly arranged draperies, as well as the two adoring cherubs at the bottom of the picture, are all studied from nature. In regard to the general colouring, it ranks as one of the best efforts of the master, while the poetic charm and deeply religious sentiment that breathes from this great picture are unequalled by any other work that has come from his hand.

The large picture of "The Transfiguration" was the last work on which Raffaele was engaged, and which was left unfinished at his death. He probably began this work in the year 1518, and was working on the upper half in 1519, the only part which he had executed himself. The lower half of the picture was completed after his death by his pupils G. Romano and F. Penni. This picture was originally the altar-piece of the Church of S. Pietro in Montorio, but is now in the Gallery of the Vatican.

All Rome was deep in sorrow when in the following year, 1520, on Good Friday, which happened to fall on the 6th of April, the anniversary of his birth, Raffaele died at the early age of thirty-seven. He was so highly esteemed, and almost worshipped by the people, that when the body of the great and beloved master was laid to rest in the Pantheon, Rome had seldom seen a larger funeral.

It was natural that a great painter like Raffaele should have employed a numerous band of pupils and assistants, several of whom were older than himself, for the increasing number of commissions



Anderson

THE TRANSFIGURATION. VATICAN GALLERY, ROME; RAFFAELLE

he received for altar-pieces and easel pictures, besides his great undertakings in mural decorations in the Vatican and elsewhere, kept him almost fully employed in making sketches, studies and designs for his numerous works, so that he had very little time to execute with his own hand much of the work for which he had made the designs.

He seemed to have given constant employment to a great number of pupils, the chief of whom was Giulio Romano (1492–1546). Francesco Penni, known also as Il Fattore (1488–1528), Perina del Vaga (1499–1547), and Giovanni da Udine (1487–1564), were hardly less famous.

Giulio Romano was Raffaello's favourite pupil, and was certainly the most vigorous and most industrious of the brilliant set of young artists employed by the master. Though he was considerably influenced by Raffaello he was much more so by the works of Michelangelo. This is clearly shown by his independent work at Mantua, and other places, where he executed numerous commissions after the death of Raffaello. We have already mentioned how he finished several important works, which were left uncompleted by his master. And we find that he in his turn was kept so extremely busy in the execution of new orders for paintings, decorations, and architectural work that he was obliged to employ many pupils and assistants. Some of these had been companions of his own when he worked for Raffaello, among whom were F. Penni, Perina del Vaga, Primaticcio, Niccolo dell' Abate, and Rinaldo of Mantua.

Giulio Romano, who was an architect as well as a painter, erected and decorated the Palazzo del Tè, about 1525, which was built outside the gates at Mantua, for Federico II, Duke of Mantua, who used the palace as a summer residence, but previous to this, about 1521, Giulio had erected the beautiful Villa Madama, near Rome, from the designs of Raffaello, for Cardinal Giulio de' Medici, afterwards Clement VI. The Loggia and some of the rooms of this villa were decorated with frescoes by Giulio, and the refined ornamental paintings and stucco decorations are the work of Giovanni da Udine, which he designed and executed in the same style that was followed out by him in the Loggie of the Vatican.

Giulio settled in Mantua in 1524, the year immediately after he had finished the frescoes of the Sala del Constantino in the Vatican. Here he enjoyed the patronage of the Court, and was employed extensively by Federico II in architectural and decorative works. One of his important tasks in architecture was the alteration of a considerable part of the Ducal Palace. He also designed and built the Palace of Justice, besides the above-mentioned Palazzo del Tè. He became so popular and was so much connected with the artistic life of Mantua, that it has been called "the town of Giulio Romano."

In the Palazzo del Tè he painted a series of frescoes, illustrating the story of Cupid and Psyche after the style, but inferior to, the similar series of paintings he had executed after Raffaello's designs, in the Farnesina, Rome. In the same palace he painted many other frescoes, with the

assistance of his pupils, chiefly consisting of scenes and incidents from mythological history and classic literature, and occasional subjects from the Old Testament. Battles of the giants, loves and revels of the gods, gladiatorial combats, etc., are represented on the ceilings and panels of the soffits of the arches, all painted in a vigorous, but not very refined, style, and in the strong colouring so characteristic of Romano's work.

The frescoes in the Ducal Palace were executed chiefly by his pupils from Romano's designs, and consisted of similar mythological subjects, embellished with carved mouldings and beautiful stucco ornamentation by Primaticcio.

It may be mentioned here that a very important portion of the Ducal Palace consists of the celebrated *Appartamenti Del Paradiso* of Isabella d'Este, with the three little "camerini," which is a charming example of early Renaissance decoration.¹ Another apartment in this palace is the *Sala del Trifoni di Giuolio Cesare*, so called from its being originally decorated with the nine tempera paintings by Mantegna illustrating "The Triumph of Julius Cæsar."

Giulio Romano died at Mantua in 1546, leaving a wife and two children. His chief pupils, Francesco Primaticcio, and Niccolo dell' Abate, were among the band of Italian artists who were invited to Fontainebleau by the French king, François I, and who were in a great measure responsible for the Italian influences which were so apparent in the art of the early French Renaissance.

¹ See p. 239.

CHAPTER VI

SCHOOL OF PADUA IN THE FIFTEENTH CENTURY : SQUARCIONE AND ANDREA MANTEGNA

THE Paduan school of painting in the fifteenth century was developed, if not indeed founded, on a zealous study of the remains of antique sculpture which Francesco Squarcione (1394–1474) of Padua had collected in his travels throughout Italy and Greece, and brought to his native city, where he established an academy for draughtsmen and artists. This institution was attended by a great number of pupils, some accounts give the number as 137, the most celebrated of whom was Andrea Mantegna. In addition to his collection of antiques Squarcione was able to place before his pupils many of his own drawings, which he had made from classic sculpture and architecture during his visits to the southern parts of the country.

Though Squarcione did not excel as an artist of the first rank, he was certainly a renowned and excellent teacher, and was instrumental in moulding the characteristic style of Mantegna, his famous pupil, who, however, was influenced by Donatello when this great sculptor worked at Padua, in Mantegna's early days. There is only one authentic work known from the hand of

Squarcione, a picture of the "Madonna and Child," in the Berlin Museum. The general composition is good, but there is a feebleness in the drawing of the Infant and the left hand of the Virgin.

The school of Padua, founded by Squarcione, is noted chiefly for its insistence on line-expression rather than mass, and for the imitation of the costumes, ornamentation and accessories found in antique sculpture and bas-reliefs, so it may be said that Paduan painting of this period was more plastic than pictorial, for much of it appeared as if it were copied from bas-relief modelling. It is true that in other schools of Italian art of both former and later periods, many artists were enthusiastic in the imitation of the antique, such as Niccolò Pisano in sculpture, and Peruzzi and Giulio Romano in painting, but they were excelled in this direction by the stateliness and nobility of design, as well as by the austere beauty of Mantegna's neo-classic art. The earlier antique influence in Niccolò's sculpture almost lost itself in the newer Gothic and Christian forms and feeling, Peruzzi's classical compositions were dry and sometimes harsh paraphrases of the antique, while Giulio Romano's creations were too heavy and coarse in form and colour to have any true affinity with the beauty of classic art. Mantegna, of all Italian artists, was the greatest interpreter of the spirit of ancient art in regard to the treatment of form, costume, and accessories, to which may be added his masterly adaptation of the sculptural line. The severe classicism of his drawings

and paintings was, however, tempered, in accordance with the tendency of his time, with realism derived from a searching study of nature. If we except Mantegna, we can safely say in regard to the other artists of the Paduan school, that they only imitated the outward forms and general treatment of the antique, which they did with remarkable fidelity, but their work is lacking in any signs of a true comprehension of the classic idealism.

ANDREA MANTEGNA (1431-1506). Though he has been generally claimed as a native of Padua, Mantegna was born at Vicenza, but was adopted when he was ten years old by Francesco Squarcione of Padua, and under the direction of his master he made extraordinary progress. It would be naturally expected that any young and industrious artist who had made endless studies in drawing, modelling, and in painting from antique reliefs, would develop, as Mantegna did, a decided feeling for line-expression, careful finish, and great precision of draughtsmanship, and so we find that in his drawings, panel pictures, and frescoes, these characteristics are distinguishing features of his methods and workmanship. While this applies to Mantegna's painting, where he devoted more attention to line-composition than to the painter-like qualities of mass and light and shade, on the other hand, his drawings and his masterpieces in grisaille, or monochrome, are very often richer in their pictorial effects than his highly finished paintings. It must be pointed out, however, that his feeling for mass and light-

and-shade expression, which augments the beauty and value of his drawings, never led him to neglect his characteristic and careful rendering of his so-called sculpturesque line. The term "sculpturesque" is hardly a correct one to use in connection with Mantegna's method of drawing, unless it is understood as the negation of vagueness, for whatever shortcomings he may have had as an artist Mantegna was never vague. His drawings of the contours of his figures and the numerous folds of their clinging draperies reveal his fondness for the swift and flowing line, in which we see the sureness of his hand and a decided spontaneity of execution. The greatness of his personality is therefore more strongly reflected in his superb drawings than in his highly finished paintings and frescoes, which were often elaborated to hardness, due to his working in the traditional methods he had acquired in his early training in the studio of Squarcione. He sought in nature for the forms of his figures and drapery, but his drawings clearly show that he was strongly influenced by Donatello and the antique.

Though the adopted son of Squarcione worked industriously in the great art school at Padua, rapidly acquiring the elements of drawing and painting, his master, however, was not capable of adding much to the artistic knowledge of his illustrious pupil, and really Mantegna became very soon more of a teacher than a student in Squarcione's school. His real masters were, first of all Donatello, who worked and lived a long time at Padua, also Paolo Uccello, who had

painted frescoes in Paduan buildings and from whom Mantegna learned much about perspective and foreshortening of the figure, and Fra Filippo, who had also executed frescoes in the churches of Padua. These three great men, all coming from Florence, had brought the Florentine traditions to Padua which inspired and captivated Mantegna, as much, if not indeed more so, than the Roman and Greek remains of antique art which Squarcione had placed before his pupils. We may also add that Mantegna was susceptible to other influences, such as those of his father-in-law, Jacopo Bellini, and Jacopo's sons, Gentile and Giovanni. Another factor in the formation of Mantegna's art that can hardly be left out, is Giotto's work in the chapel of the arena at Padua. Mantegna must have often seen, and studied these frescoes for their value in composition and rendering of dramatic incident.

In Mantegna's time artists and scholars from other parts of Italy were attracted to Padua, owing to the great revival of classical learning in the University; also, the city and district being rich in the buried remains of ancient architecture and sculpture with their Roman inscriptions, the University professors were assiduous in bringing these remains to light and were enthusiastic in describing and explaining the Roman texts and old remains to the artists. The science of perspective was also taught by the mathematical professors, and, generally, the intellectual atmosphere of Padua was electric with the classic revival. It is common knowledge that Petrarch, the great

poet, had brought his library and had come to live in the neighbourhood of Padua, where he was accorded a respectful reception by the Lords of Padua, and ended his days at Arquà, in their territory, in the year 1374.

In regard to Mantegna's methods in the drawing and colouring of his figures and draperies it may be generally noted that in common with all the great delineators he was not a great colourist, for although his figures are full of realism his flesh-painting does not pulsate with life and colour, which were the hall-marks of the productions of the Bellini, Titian, and later Venetians. But, on the other hand, though his colouring has a certain dryness, and is sometimes harsh, yet in the tempera medium he was a better colourist than any of his northern contemporaries, including the Venetians, for they only surpassed him in colour after they had taken up the oil method of painting, a medium which Mantegna did not adopt. There are, however, examples of his work where he appears as a master of glowing colour harmony, notably in his picture "Parnassus," and in the "Madonna della Vittoria," both of which are in the Louvre. In each of these two works there is a powerful colour harmony which is equal to the finest examples of Venetian colouring. Occasionally he relaxed the severity of his style, when under the immediate influence of the Bellini, and even in some of his monumental frescoes in the Eremitani Chapel, and in regard to colour in some of his later works which he executed at Mantua, he allowed himself the

luxury of indulging in a richer palette. As a rule his tempera is bright, harmonious and transparent, the flesh being of a yellowish tint in the lights and cool grey in the shadows. The colour is laid on in a solid manner, carefully modelled, and perfectly finished with fine hatchings.

Some of his works which he executed in *grisaille*, with slight touches of colour, may be described as even more "Mantegnesque" than his paintings. His masterpiece in this method of work is the "Judith" of the Dublin National Gallery. This famous and exquisite example in *grisaille* represents Judith dressed in Greek-like draperies, standing at the door of a tent. The beautifully arranged drapery emphasises the form of her figure underneath its folds, leaving one of the shoulders bare. Her right hand holds the sword, and with her left she is placing the head of Holofernes in a bag, which is held by her attendant, a loose-robed and turbaned negress. The composition, the fine quality of the expressive line, masterly drawing, and technical skill displayed in the execution, afford convincing proofs of its great excellence, and it may be added that it also excels anything that Mantegna has done in regard to the harmonious balance of light and shade. It is executed in tempera on *renso*, a fine white linen stretched on millboard, and measures about eighteen by fourteen inches.

Belonging to this class of monochromes, and similar in size to the Dublin example, are the "Samson and Delilah" of the London National Gallery and the "Judgment of Solomon,"

of the Louvre. In the National Gallery there is also a monochrome frieze, entitled "The Triumph of Scipio," or the "Reception of the Phrygian Mother of the Gods among the Divinities of the Roman State," a processional composition of twenty-two figures. In the same Gallery is another of these monochromes by Mantegna, "The Vestal Virgin Lucia and Sophonisba," painted in brown tints and heightened with gold, which, like the others of its class, has the appearance of a painted relief, and all of them may be considered as links between line-drawings and coloured paintings. They belong to a very late period of Mantegna's career.

Mantegna's finest example of pure line-drawing is the celebrated one of "Judith" now in the Uffizi Collection. This beautiful drawing which was once in Vasari's Collection is signed and dated 1491. It is executed with the brush in sepia, or brown ink. Nothing could be more graceful and dignified in pose than the figure of Judith in this composition, where she appears without any traces of either vindictiveness or compunction, but purely as a perfect embodiment of the nobility of Justice. The slightly foreshortened and realistic figure of the woman attendant on the left present an admirable contrast or foil in her bending and timorous attitude, to the Hellenic beauty of Judith. It may be added that the beauty of this superb line-drawing is enhanced by the importance of its mass values of light and shade.

An early version of the Judith subject is the

small painting by Mantegna that was, until recently, in Lord Pembroke's Collection—a laboured and carefully-executed work. It has been recently sold, and has fetched a record price.

One of his earliest known drawings is that of the “Madonna and Child,” in the British Museum Collection. The Virgin is seated in an elevated chair, and an angel sits below in the right hand corner. The drapery of the Virgin is drawn with great freedom and emphasises the form and salient points of the limbs. Other drawings by Mantegna in this collection are “Mars, Venus and Apollo,” drawn in sepia and white, with touches of blue and pink; “A Dying Man, Reclining on a Slab,” which may be a study for the foreshortened figure of Christ in the “*Pieta*” of the Brera, Milan, also an “Allegory of Folly” which is executed in a brown monochrome, where some of the figures and accessories are heightened with red.

One of his finest drawings is the so-called study of a muse, in the Munich Gallery, which has apparently been the cartoon for the central figure of his beautiful picture “Mount Parnassus,” which he painted at Mantua for Isabella d'Este, now in the Louvre, No. 1375. The drapery of this figure is unusual in its design, but very expressive of great movement. We may finish this list of Mantegna's drawings by mentioning his cartoon for his engraving of the “Combat of the Marine Gods,” which is now in the Duke of Devonshire's Collection at Chatsworth. This is a very spirited design, and is an adaptation of an antique bas-relief at Ravenna, with some additional figures.

In the year 1454, Mantegna married Nicolasia, the daughter of his friend, Jacopo Bellini. The latter painter and Squarcione were rivals, if not enemies, when Bellini worked at Padua. This eventually led his son-in-law, Mantegna, to break off his connection with Squarcione, and we learn that in 1455, Mantegna went to the Law Courts in Venice where he obtained permission to cancel his compacts with his old Paduan master.

In 1454 he painted the large altar-piece "St. Luke and the Saints," No. 200, of the Brera Gallery, Milan, at the top of which is the subject of the Madonna and St. John weeping over the Man of Sorrows. This is a remarkably fine and realistic work considering that the artist was only twenty-three years old when it was painted. This altar-piece consists of a rectangular frame, divided into twelve gothic-topped compartments, having one figure in each, painted in tempera on wood with gold backgrounds. About this time he also painted the "S. Euphemia and the Lion" of the Naples Gallery, where he has represented the saint as a grand type of realistic beauty. In the Brera there are two other works by Mantegna, namely the "*Pieta*" or "Dead Christ," a remarkable example of foreshortening in figure-drawing, painted about 1455, and the "Madonna and Child," surrounded by a crowd of singing cherubs, a work of 1485, which he painted at Mantua for the Duchess of Ferrara, mother of Isabella d'Este.

From the year 1454-59 Mantegna was employed on the series of his six great frescoes, in the Eremitani Chapel at Padua, illustrating the lives

of SS. James and Christopher. These frescoes are the best of the many wall and ceiling paintings which adorn the chapel of this old Augustine Church, and were executed by the pupils of Squarcione and Donatello, among whom was the very able Paduan painter, Niccolò Pizzolo, a pupil of Donatello and a great friend of Mantegna, but unfortunately he died at an early age and left unfinished the frescoes of the recessed wall and vaulting of the choir, which were probably completed by Mantegna. All the frescoes in this chapel show the strong influence of Donatello and of Squarcione's teaching, especially so in the treatment of the ornamental and architectural accessories, which are designed in the traditional Roman style. Mantegna's works on the left wall illustrate scenes in the life of St. James, from his calling unto his death, and those on the right represent incidents in the life of S. Christopher. The upper series of pictures which were painted first, are not so good in execution as the lower and later ones, where the progressive improvement in the artist's work is clearly manifested. Remarkable and interesting as these frescoes undoubtedly are, the great amount of care and labour bestowed upon them might be justified in the case of highly finished water-colour drawings, but they lack the breadth and boldness of frank brushwork which ought to be associated with successful wall paintings. The colouring is dull and heavy, but this may be due in a great measure to decay and injury.

About the year 1459, Mantegna was engaged

in the painting of the fine triptych for the Church of S. Zeno Maggiore at Verona, the three large panels of which are still in the same church, but the smaller panels of the predella are copies of the originals. Two of these, the end panels, are in the Museum at Tours, and the central one, "The Crucifixion," is in the Louvre. The large panels at Verona contain the subject of "The Madonna Enthroned, with Angels and Saints." The figures are all solemn and dignified and the whole of this fine work is enriched with a wealth of carefully-drawn accessories, and is a characteristic example of Mantegna's Paduan manner. In the same year he painted the small picture "The Agony in the Garden," No. 1417, of the National Gallery, the chief features being suggested by a design of this subject by Jacopo Bellini which appears in the sketch-book of the latter painter and now preserved in the British Museum. Another version of this design is the picture, No. 726, by Giovanni Bellini, also in the National Gallery.

In the following year, 1460, Mantegna was invited to the Court of Mantua by the Marchese Lodovico Gonzaga, and took up residence in that city where he lived until the end of his life, visiting Florence in 1466 and Rome in 1488. At Mantua he was regarded as the chief authority and advisor in all artistic matters, and among his various activities he arranged pageants, triumphal processions, designed for goldsmiths' work, textiles, and exercised his talent as an extremely skilful engraver. He built a house at Mantua which, however, was never finished,

but he used the more completed portion as a museum for his collection of antiques. Among his first commissions at Mantua was the small painting of "The Adoration of the Kings," now in the Uffizi, and the finely designed "St. George," No. 588, in the Academy at Venice, a work painted with great care and precision of touch; also the picture of "The Death of the Virgin," now in the Prado, Madrid. This is a beautiful painting, where the stately figures of the saints are assembled in a hall and around the bier of the Virgin. Through the wide opening between the columns of the hall is seen a fine perspective view of the Lake of Mantua. The beautiful triptych of the "Circumcision" in the Uffizi Gallery was painted about 1465.

During these early years of his residence at Mantua, Mantegna was employed in decorating with frescoes the rooms of the Palazzo Vecchio, the old castle of the Gonzagas, but with the exception of those in the Camera degli Sposi they have all disappeared. The frescoes on the walls of this Camera represent the family and court of the Gonzagas, on the ceiling are the portraits, in grisaille, of the Roman Emperors, and the centre of the ceiling is painted to represent an opening through which cupids look down on the room below. Above the door is the well-known and much-admired fresco of the lovely figures of boys with butterflies' wings, two are holding a label.

The fine tempera painting of the "Madonna and Child," now in the picture gallery at Bergamo, is a work of Mantegna's early days at Mantua.

This picture shows the Virgin in bust form and is remarkable for its vigour of treatment, monumental character, and decorative beauty of line.

Lodovico Gonzaga died in 1478, and was succeeded by his son Federico, who as Lord of Mantua only ruled for six years, when at his death his son Francesco came into power. Mantegna enjoyed the patronage of these three rulers of Mantua, and it was during the period between 1484 and 1494 (with the exception of the two years, 1488 and 1490), of his visit to Rome, that he was intermittently engaged on his great series of nine heroic pictures representing the "Triumphal Procession of Julius Cæsar," which he painted for Francesco Gonzaga and Isabella d'Este. These remarkable works, each about nine feet square, painted in tempera on fine canvas, were originally the decorations of a room in the Palace of S. Sebastian at Mantua, which was named, after the pictures, the Sala del Trionfo di Giulio Cesare. They are now in the picture gallery at Hampton Court, and although they are much injured by age, damp, and unskilful restoration, they still remain the chief treasures of this collection. They are certainly the finest examples of Mantegna's art in England, and it is a matter of regret that the colouring of these great works has faded so much that in some parts it is almost obliterated. In these spirited compositions we see how perfectly Mantegna has brought his great knowledge of the antique into complete harmony with his own feeling for the reality of nature.

The series of pictures are arranged to represent a procession where the foreground figures as a rule are similar in scale, but the monotony of the frieze-like arrangement is greatly relieved by the introduction of children, animals, and a wealth of various accessories. Variety is obtained by the perspective groups of figures, buildings, triumphal cars, standards, trumpets, spears and emblems which serve to enrich the background of this great masterpiece of decorative art.

Giovanni Francesco married, in 1490, the celebrated and accomplished lady, Isabella d'Este, the daughter of the Duke of Ferrara and Eleanor of Aragon, and when Isabella became the Marchioness of Mantua she gathered around her the most cultivated people in art, literature and music, and entered into correspondence with many poets, writers and artists of other places in Italy, offering them commissions and inviting them to the Court. Under Francesco and Isabella Mantegna was treated with great respect and entrusted with many new commissions, among which were the two paintings, "The Parnassus" and "Wisdom Triumphant over Vice."

After the death of Isabella's husband her son, Frederic II, who married the Marchioness Margaret of Mountferrat, succeeded his father, and Isabella then became the dowager Marchioness. It was due to these changes in the family life that Isabella decided to remove from the apartments she had occupied in the old castle, and accordingly she selected a wing of the building

on the upper floor which was called the "Paradiso," on account of the splendid view of the landscape of gardens, river, woods and lake which was seen from the windows, the rooms of which she caused to be fitted up in an exquisite manner, embellished with panelled walls and ceilings, having delicately carved and gilt enrichments, and paintings executed by some of the best masters of the day. Three little rooms, the "camerini" of the "Paradiso," were set apart as the exclusive retreat of Isabella, where she could study, meditate and write, free from the distractions of the Court. One of these rooms was used for the study and practice of music, to which she devoted the greater part of her time. The second room was consecrated to painting and study, and was adorned with works by Mantegna, Lorenzo da Costa, Perugino, and Giovanni Bellini, who painted the six pictures which had occupied the wall panels above the dado. The finest of them all were the two above mentioned, by Mantegna, the "Parnassus," and "Wisdom Triumphant over Vice." The subjects of all the pictures for this "camerino" are allegorical and imaginative, as they were intended by Isabella to represent poetic and mythological scenes, and it is more than likely she was advised by Mantegna in the choice of the subjects. The "Parnassus," with its Hellenic origin and classic atmosphere, afforded him a subject after his own heart, and the result was the production of one of the best paintings that has come from his hand. In the centre of the former picture there is a beautiful group of

dancing figures, where each figure is graceful in drawing and action, and the whole group has the added charm of rhythmic movement. He was not so successful either in the composition or painting of the companion picture, for he had here the task to illustrate a moral truth, always a difficult thing to do in painting, and at the same time give adequate attention to the pictorial composition. The work suffers by the use of too many small figures which are introduced to illustrate the superabundant incidents; a very pleasing feature, however, is the charming group of fluttering cupids on the left, near the centre of the picture.

These two "Invenzione," or imaginative works by Mantegna served as models for the other pictorial decorations which were painted in accordance with Isabella's instructions, for this high-minded and practical lady not only furnished the details of the schemes of these complicated allegorical subjects, which she ordered from the greatest masters of the period, but suggested the nature of their composition and even the size of the figures which would occupy the foreground in each picture. These suggestions were offered by her in order that, from a decorative point of view, there should be a uniformity of scale in the principal figures of each composition, but she found that it was impossible to induce artists of the first rank to paint pictures to her written directions, and although she commissioned Leonardo da Vinci, Francia, Raffaele, Giovanni Bellini, Lorenzo da Costa and Perugino to paint

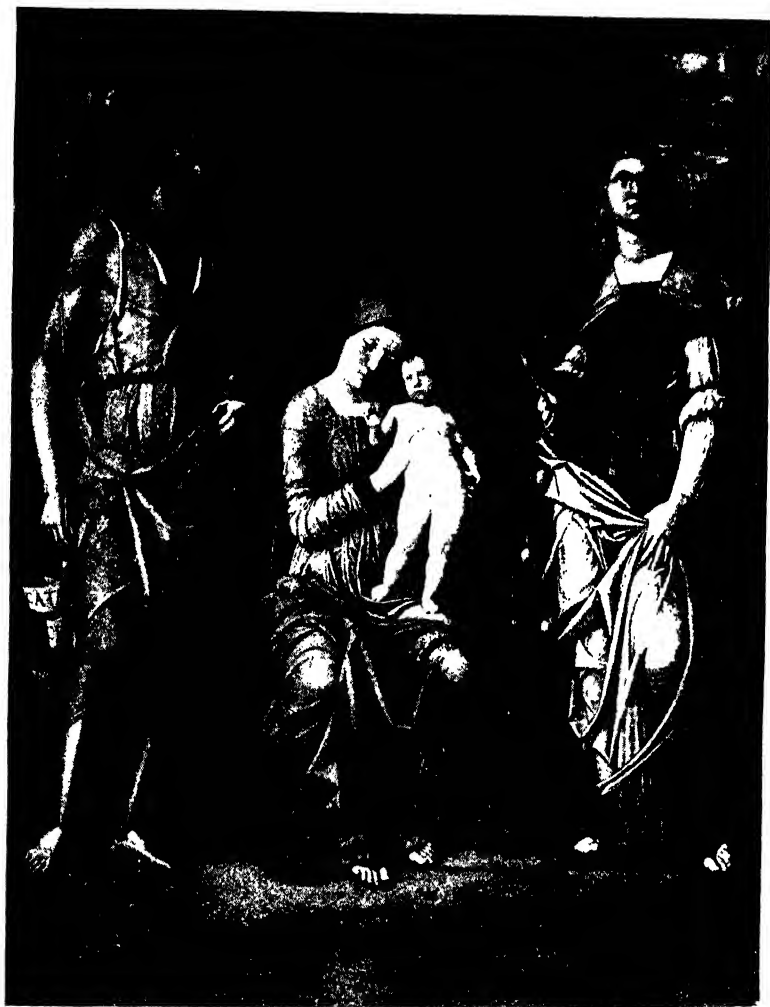
pictures for her "Paradiso," only the last three responded to her wishes, and then they kept her waiting for them for two or three years. Bellini refused to paint his picture to order, but sent instead of an allegorical work a lovely picture of the "Madonna and Child," which Isabella thanked him for, but hung it in her bedroom. Perugino, after keeping her waiting for two years, sent her his picture of "The Combat of Love and Chastity," which, however, was a poor example of his work in regard to the figures and composition, although the landscape background is very fine, but Isabella did not like it, and sent him a very uncomplimentary letter in regard to his efforts.¹ Raffaello and Leonardo da Vinci promised to supply pictures for Isabella's painting-room, but never did so. Lorenzo da Costa painted two allegorical pictures for the decoration of this room, one of which represents the "Court of Isabella d'Este," where some figures of goddesses and poets are treated in a classic manner. The Court is held under a grove of trees and on the left is a river on which floats a state barge. This picture was placed on the wall between the two others by Mantegna, and was painted after 1506, the year of his death, when Lorenzo had succeeded him in the office of Court painter at Mantua. The second picture contributed by Lorenzo represented "Apollo Teaching the Nymphs Music," and other incidents, such as "Orpheus with his Lyre," "Mercury," etc.

Five of these paintings which had formerly

¹ See Perugino, vol. ii, p. 208.

adorned the "camerino" of the Marchioness at Mantua are now in the Italian Gallery of the Louvre, namely, the two by Mantegna, two by Lorenzo and one by Perugino. They had been acquired by Cardinal Richelieu, and were for a long time in the Château du Plessis Richelieu, when, after the French Revolution, they were bought by the State from the cardinal's heirs and placed in the Louvre.

Besides these two works by Mantegna in the Louvre, he is represented in this gallery by two other important pictures, one of which is an early work, "The Crucifixion"—"La Calvaire"—which is one of the predella panels that formerly belonged to his large altar-piece in San Zeno at Verona. There is a decided hardness in the execution of this painting and in the artificial strata of the rocks and hills, so characteristic of the artist's early work, and this hardness extends to the painting of the figures where the anatomy is rendered in a searching manner. The other example is known as "The Madonna della Vittoria," a large altar-piece which is one of the very finest works of this master. It is not only excellent as a decorative composition, but is remarkable for the unusually soft and well-fused manipulation of the flesh-painting, and for its harmonious scheme of colouring. The Virgin is seated on a grandly designed throne of marble, gold, and bronze, and dressed in a rose-coloured garment with a blue mantle that covers her head and shoulders. She is holding the infant Saviour, who is standing upright on her knees,



Spooner

VIRGIN AND CHILD ENTHRONED, WITH S. JOHN THE BAPTIST AND THE MAGDALEN.
NATIONAL GALLERY, LONDON : ANDREA MANTEGNA

while two beautiful and dignified figures of saints are standing on either side of the throne. The infant St. John stands on the pedestal and the portrait-figures of Francesco Gonzaga and his wife are kneeling below. A triumphal kind of arched structure, bronze-coloured, with trellis-like openings through which the sky is seen, forms the background to the figures. The trellised structure is elaborately decorated with flowers, fruit, foliage and birds. This fine altar-piece is a late work of Mantegna's, painted in 1495 for the Duke of Mantua, to commemorate the battle of Fornovo on the Taro.

Immediately after this date, in the years 1496 and 1497, he painted several pictures and altar-pieces, all of which had a certain similarity of design, style, and feeling to the Louvre altar-piece. Among them are, "The Madonna and Child," painted for Sta. Maria in Organo, now in the Trivulsio Collection, Milan; a "Holy Family," in the Dresden Gallery; the "Madonna and Child," at Verona; "Christ, with Mary, Joseph and St. John," of the Mond Collection, and the "Virgin and Christ Enthroned," with St. John the Baptist and Mary Magdalen, No. 274, of the National Gallery. The last named is a beautiful and important work and has much in common with the Louvre "Madonna della Vittoria," especially in regard to the stately pose of the figures, general colour, and the exquisite soft finish in the painting, where the minute and careful method of execution does not interfere with its great breadth of effect. The orange and citron trees

in the background are remarkable for accuracy of drawing and deftness of execution.

Mantegna's influence penetrated to Venice and other cities of Northern Italy, including Florence, and through Dürer to the schools of Germany and Flanders. The solemn grandeur of his vigorous drawing and the powerful and intense feeling displayed in his works had a steadying effect on the work of such men as the Vivarini, the Bellini and Carlo Crivelli in Venice, Cosimo Tura, and Ercole di Roberto Grandi in Ferrara, Bartolommeo Montagna in Vicenza, and on many painters of the Veronese School. In the famous "S. Sebastian" of the Dresden Gallery, by Antonello da Messina, the influence of Mantegna is clearly seen.

The daring and almost sensuous art of Rubens and the austere dignity of Mantegna's work afford one of the greatest contrasts in style, aim and technical methods, and yet we find that Rubens had a great admiration for Mantegna, for he paid homage to the latter master, when he made copies of three portions of "The Triumph of Julius Cæsar," probably when he was at Mantua in 1600. Two of these copies are lost, but the third is now in the National Gallery, No. 278.

Ariosto, in his poem, *Orlando Furioso* (C. XXIII), cites Andrea Mantegna, with Leonardo and Giam Bellini, as the three great representatives of painting in his day. Mantegna died at Mantua on the 13th of September, 1506, leaving some unfinished works which were completed by Francesco, his second son.

FRANCESCO MANTEGNA, son of Andrea, was born at Mantua, about 1470. There is very little known about his life. He is first mentioned as working on the decoration of the castle of Marmirolo when he was about twenty-four years of age, but shortly after this, for some unknown reason, he was banished from Mantua. In the year 1506, through the influence of Isabella d'Este, he was permitted to return to his native city and was commissioned by Isabella to assist in the decoration of the Camera degli Sposi, in the Ducal Palace. We find that he worked in Mantua until 1517, but having lost the patronage of the Court he left the city in that year, and nothing further was heard of him. His work bears a certain resemblance to that of his father, though much inferior, although in some instances his pictures have been ascribed to the hand of his father. Some small examples of his painting are in the National Gallery, namely, "Christ and Mary Magdalen in the Garden," No. 639; "The Resurrection of Our Lord," No. 1106, and "The Holy Women at the Sepulchre," No. 1361. All of these works are distinguished by their careful execution, and the general colouring of each is of a clear-toned and quiet harmony.

CHAPTER VII

PAINTING IN NORTH ITALY IN THE FIFTEENTH AND SIXTEENTH CENTURIES

VENETIAN PAINTING

IN the second volume of this work a short survey was given of the state of painting in Venice during the fourteenth century. In the first half of the fifteenth century we find there were four outstanding native artists working in Venice, namely, Jacobello del Fiore, Negroponte, Donato, and Giambono, the last named being more of a mosaicist than a painter. These men mainly carried on the traditions and methods of the Veneto-Byzantines, such as Lorenzo, Veneziano, and Niccolò Semitecolo, their fore-runners, but they added very little to the advancement, or even to the foundation of modern Venetian painting. It was not until the coming of Gentile da Fabriano, the Umbrian master, and his fellow-worker, Antonio Pisano, or Pisanello, of Verona, who were invited by the State, in 1422, to paint frescoes in the Ducal Palace at Venice, that any great improvement was effected in Venetian painting.¹

Soon after this the native artists showed a

¹ See vol. ii, pp. 188-9.

strong desire to emancipate themselves from the Byzantine traditions which had hitherto fettered Venetian art, and to adopt the new forms and methods introduced by Fabriano and Pisano.

The new desire and feeling became first visible and developed in the work of the Muranese artists, and the new Venetian school first arose in the island of Murano, and not in Venice itself. Contemporary, however, with the Muranese painters, we have Jacopo Bellini, a pupil of Gentile da Fabriano, who went from Venice with his master to Florence, and who therefore had many opportunities of studying Florentine painting, which, together with the influence of his Umbrian master, could not fail to make deep impressions on his mind, the effects of which were soon apparent in his own work.

JACOBELLO DEL FIORE practised his art between 1400 and 1439. He owed his early art education to his father, Francesco, who was also an artist, and one who painted in "the Greek manner." Jacobello was elected President of the Painters' Guild at Venice in 1415, and remained in this office until 1436, which shows that he was esteemed by his contemporaries, though it cannot be said that his artistic powers ran parallel with his popularity. He has been praised by Lanzi as an artist "of very high repute," but his works that are still extant do not merit this estimate of his abilities, for the draughtsmanship and technical manipulation in his pictures are weak and defective, though he had a considerable knowledge of, and feeling for, an ornamental

spacing and composition of his figures, which he generally rendered flatly and on one plane. He represents them with strong outlines, filled in with almost flat tints in a rough distemper, without any refinement or accuracy of drawing. A plentiful supply of raised and embossed ornamentation appears on the nimbi, crowns, maces, and embroidery of the draperies.

In the Academy of Venice he is represented by an imposing "Allegory of Justice," in which there is no attempt to render the realism of Nature in regard to the human figure, but at the same time it is a fine and spirited essay in ornamental composition. Justice, a female figure, is seated on the backs of two fairly realistic lions, in the centre of the picture, and at either side are well-designed figures of the archangels SS. Michael and Gabriel. The design of the flowing draperies, large scrolls, wings and other accessories give a vigour and swing to the composition and enhance its value as a piece of purely decorative art, where the details are evenly distributed, and well balanced in an almost dry symmetry. Judging from the present indications, the original colouring must have been a powerful arrangement of red, green, blue and gold. Two other examples of Jacobello's work, similar in style to the above, are also in the Academy at Venice, namely, a large altar-piece from the Duomo of Cenada, and the "Virgin of Mercy."

The only known example of the painter, Antonio da Negroponte, is the altar-piece of "The Virgin Adoring the Infant Christ," in

San Francesco della Vigna, at Venice. It bears a resemblance to Jacobello's work, and was formerly ascribed to him. The Virgin is colossal in size, and has thoughtful and pleasant features. She is seated on a richly-ornamented throne, that is decorated with figures painted in imitation of bas-reliefs in the Paduan manner, and with many embossments. A rich Crivelli-like garland of flowers, fruit and foliage surmounts the throne in the form of an arch. Two indifferently-drawn angels are on either side of the throne, below, and seraphs in the clouds above. The picture is, on the whole, a good example of early Venetian painting and colouring.

Donato, who was a comrade and follower of Jacobello, is mentioned by Venetian writers as a painter who was active between 1438 and 1460, but there is only one work now in existence that can be properly ascribed to him, a canvas with a colossal representation of a lion, with SS. Augustine and Jerome on either side of it. It is preserved in the Tribunal of the Avogario at Venice.

MICHELE GIAMBONO, is another of these Veneto-Byzantines, but was influenced by Pisano. He was better as a worker in mosaic than a painter. There are two large mosaics, signed with his name, in the chapel roof of the Madonna de' Mascoli, in San Marco, at Venice, one having the subject of the "Nativity," and also "The Presentation in the Temple," and the other represents the "Visitation," and the "Death of the Virgin." These mosaics have much of the traditional Byzantine character; some of the figures are

said to have been worked from the designs of the Florentine painter, Andrea del Castagno. They are brilliant in colour, and have rich ornamental borders, and were probably executed between 1440 and 1460. His paintings are little more than enlarged Byzantine miniatures. One of his works is a "Coronation of the Virgin," No. 33, in the Academy at Venice, but this is a free copy by Giambono of a picture which is the joint work of Antonio Vivarini and Giovanni Alemanus, in the old Church of San Pantaleone, Venice, painted in 1444.

THE MURANESE PAINTERS

The island of Murano, though close to and practically a suburb of Venice, was, in the fourteenth and fifteenth centuries, in regard to art and artistic industries, much richer and in a more flourishing condition than Venice itself. This was partly due to the success of its famous glass industry, and partly to the popularity of the island as a residential place of the more wealthy classes, who could afford to build country houses, churches and convents, and adorn them with mosaics and paintings. The demand thus created for artistic productions gave employment to many artists and craftsmen, both of foreign and native birth, so that a school of Muranese art had become well established in the island about the middle of the fifteenth century, and was in every sense more progressive and more modern in character than the contemporary Venetian.

The first two painters of importance who practised their art at this time in Murano were, GIOVANNI ALEMANUS, or d'Alamagna, who flourished about 1440-1450, and ANTONIO DA MURANO (1430-1470), who was the head of the Vivarini family of Venetian painters. These two masters became partners, probably in 1440, and remained so until the death of Alemanus in 1450.

Antonio, whose family name was Vivarini, was a native of Murano, and his father was Michele Vivarini, a glass-blower. Giovanni d'Alamagna, or Alemanus, was of German extraction, and was probably the son of a painter of the same name who was known to be living in Padua in 1423. Both these masters had learned much more than any of their contemporaries in Venice and Murano from the new work and influence of Gentile da Fabriano and Pisanello, who had been spending some years in decorating the Great Hall of the Ducal Palace in Venice.

One of the earliest works in which the partners collaborated is the "Coronation of the Virgin," painted in 1444, the picture in a chapel of the old Church of San Pantaleone, Venice, which we have already mentioned as being copied by Giambono. This work, like all the other examples which are the joint efforts of Antonio and his partner Giovanni, is distinguished by the elaborate richness of its gothic details, for which Alemanus was chiefly responsible, as they indicate his natural desire to give a German impress to the work which he and Antonio had jointly pro-

duced, and it also affords a proof that he must have received an early training in the principles and practice of a German school of painting.

The great altar-piece of "The Virgin and Child, with Four Doctors of the Church," No. 625, in the Academy at Venice, is a typical example of the work of these two painters. It is inscribed, "1446, *Johanes Alamanus, Antonius de Murano, P.*" The Virgin is enthroned under a baldachin and is attended by four angels. The four doctors, two on either side, are standing on a raised platform, and the background consists of a very rich screen-like panelling of gothic design. The Umbrian influence, derived from Fabriano, is not only seen in the general arrangement of the composition but also in the smooth execution and softness of the colouring, together with the calm serenity of all the figures, the extreme richness of their vestments and copious embroidery. Many other works of a similar class painted by these two Muranese artists may be seen at Padua, Milan, Brescia, Budapest and other places, most of which were painted prior to 1447.

Bartolomeo of Murano was the younger brother of Antonio, and after the death of Giovanni the brothers became partners. He was one of the first of the Venetian painters who came under the influence of Donatello and the classicism of the Paduans. At this time Donatello had been working in Padua, and had also visited Venice, where he was warmly received and almost worshipped by the Venetian artists.

Evidences of Bartolomeo's leaning to the new influence from Padua are seen in his fine altar-piece, "The Virgin and Child, with Saints," which he and his brother Antonio painted, in 1450, for the Carthusians of Bologna. This work, now in the gallery of that city, has twelve panel-pictures of single figures set in a very richly-carved gothic framework with nine pinnacles. While most of the figures show Antonio's hand with much of the softened character of Umbrian art and its rich colouring, some of the heads, the drawing of the infant Saviour, and the broken and liney character of the draperies, betray the hand of his younger brother, and his feeling for the classic forms of Paduan art.

The brothers executed many other commissions jointly until, about 1464, Bartolomeo gave up the partnership and began to work independently. Antonio, it seems, had never been in complete sympathy with the Squarcionesque classicism, which had taken such a firm hold on his younger brother, and to the last his own work was more or less in imitation of the styles of Fabriano and Pisanello. The predella, No. 1058, in the Berlin Museum, illustrating the life of the Virgin, and ascribed to Antonio, is strongly reminiscent of Fabriano. In the same gallery there is an undoubted work by him, "The Adoration of the Magi." This picture is distinguished by its great decorative beauty, but there is hardly a figure among all the kings and their retinues, the soldiers and spectators, where their attitudes and rich costumes have not their counterparts

in the works of Fabriano and Pisanello, which proves how completely Antonio da Murano came under the spell of these masters, after seeing their work in Venice.

The much-damaged Pesaro altar-piece in the Vatican gallery, with the subject of "S. Anthony and Saints," was painted by Antonio for the Church of Sant' Antonio at Pesaro. Two wings of an altar-piece, Nos. 768 and 1284, in the National Gallery, were painted by him, with representations of SS. Peter and Jerome, and SS. Francis and Mark, respectively. All the figures have gold halos, and in the background are rose bushes. These two works are the wings belonging to an altar-piece in the Brera, Milan, which is the joint work of Antonio and Giovanni d'Alamagna.

BARTOLOMEO VIVARINI (active 1450-1499). Bartolomeo da Murano assumed the name of Vivarini when he began to work on his own account. His earliest known picture is a signed and dated altar-piece of the "Virgin and Child," painted in 1448, which was once in the late Sir Hugh Lane's Collection, but has been sold, and we have no knowledge as to its present possessor. The tempera painting, No. 1607, in the Louvre, represents the figure of "St. John Capistrano." It is dated 1459, a grey and colourless picture of no special importance. A much more important work is that of the "Madonna and Four Saints," which he painted in 1464 for the Certosa of the island of Sant' Andrea, Venice, and is now in the Academy at Venice, No. 615.

In many ways it is reminiscent of the Bologna altar-piece, the joint work of himself and his brother Antonio. It is of a similar monumental style as the Bologna example, where the figures are painted on a gold ground, but are much better in drawing and pose, and more carefully finished in regard to the blending of the flesh tones. A signed, but undated, tempera painting of "The Virgin and Child, with SS. Paul and Jerome," is No. 284, in the National Gallery. The background is gold. The dresses have been originally of rich colouring, but are now low-toned from age, the flesh-tints are pale but carefully blended, and the general technique shows a transparent method of painting.

Towards the year 1465, Bartolomeo abandoned the painting of single figures of saints placed in niches, and began to adopt a more pictorial arrangement in his compositions. He became more and more attracted by the works of Mantegna and was strongly influenced by their design and varied pattern, and in his pictures of this period he began to introduce the Mantegnesque marble thrones of classic design, rich with relief ornamentation, and also the usual garlands and festoons of flower and fruit, so familiar in Paduan work. He still preserved, however, many of the Venetian elements of form, its rich and clear colouring, and other characteristic details which distinguished his work from that of his contemporaries. In his later period, when his powers were declining, his colouring became hard and dry, like the tempera painting of the lesser

Paduans, and the drawing and proportion of his figures fell short of the standard he had attained in his best days ; but many of his later works, where they are not hastily-executed examples from his own hand, and though signed by him, are, for the most part, the work of pupils or his followers.

In his works of his best period, from 1465 until about 1485, not only is the Paduan influence strongly marked, but certain German and Flemish characteristics are also noticeable ; for example, in his broken and restless draperies and accessories, which were not found in his earlier works. It is quite likely that the Flemish influence in his pictures was derived from a study of Antonello da Messina's work, which he must have seen in Venice, about this time, when he, Bartolomeo, was doing his best work. His finest works were painted in 1473, and a little later, the period which marks the highest level of his powers, which is seen in such works as his noble figures of SS. Augustine, Dominic and Lawrence in the Church of SS. Giovanni and Paolo, at Venice, and in the small altar-piece in Santa Maria Formosa in the same city. This altar-piece consists of three panels set in a marble framework. The central panel has the subject of "The Virgin of Mercy, attended by Four Angels," while the side ones represent the "Birth of the Virgin" and the "Meeting of Joachim and Anna." Perhaps the finest effort of this period is the stern and majestic "St. Augustine," who is seated and wearing his full episcopal robes, with his right hand raised in the act of blessing. His

long beard, the mitre on his head and the strongly-painted features, all add to the stern dignity of this imposing figure. He wears a richly-embroidered red mantle, and a white dress whose numerous crinkly folds are Flemish in style and treatment. The picture is a dignified and inspired example of Italian art, and its conception has much in common with the grandeur of Michelangelo's statue of "Moses."

ALVISE (LUIGI) VIVARINI (1446-1502). Alvise, or Luigi, Vivarini was the nephew of Bartolomeo, and though he may have been first taught by his father, Antonio, he was more influenced by his uncle, and by the Paduans. He was the greatest of the Vivarini, and head of this school of painters, which rivalled that of the Bellini in Venice; for a spirit of rivalry, and even animosity, had always existed between the Alvisechi and the Bellineschi. The early efforts of Alvise reflect his Muranese training, but at the same time are distinctly marked by an independent originality, which he further developed in the work of his middle and later periods. While his powers as a draughtsman and a colourist were not quite equal to those of his contemporary, Giovanni Bellini, his composition and intensity of aim were in no way inferior, so that it may be reasonably admitted that the art of these two Venetian masters ran on parallel lines. The work of Alvise, in some instances, shows that he came in contact with Antonello da Messina when the latter was in Venice, more especially in regard to his portrait-painting, where a decided Anto-

nellesque influence is seen, and where a powerful realism is common to the work of both.

The earliest known and dated work by Alvise is the polyptych of 1475, in the Franciscan Monastery at Montefiorentino. It consists of five panels, set together in a gothic framework. The Virgin and Child are represented in the central panel, on the right are the half-life-size standing figures of SS. Paul and John the Baptist, and on the left SS. Peter and Francis. This interesting work shows much of the traditional Muranese design, and its crude and dry methods of workmanship, but already his distinct personality is apparent in the lively pose and slender forms of each of the four saints, all of which are expressive of movement, action, and devotion. The general colouring is light, and lively in tone, the figures being silhouetted on the traditional gold background.

The next dated work of this master was painted five years later, in 1480, for San Francesco of Treviso, and is now in the Academy at Venice. This admirable work is such an advance on the Montefiorentino altar-piece, that many other pictures, that must have been painted during the previous five years and would have formed links between the two works mentioned, are now lost. Our attention and admiration are immediately attracted by the simplicity and beauty of the almost symmetrical composition of the Treviso altar-piece, with its well-balanced and striking effect of light and shade. The Madonna is seated on a finely-designed marble classic throne, her

right arm and hand, stretched out as if in the act of showing the Holy Child, who stands on her knee, and saying, "Behold the Lamb of God." Four adoring saints stand around the throne, whose heads and shoulders, together with the head of the Virgin, might well be enclosed in, and touch, the arc of a semicircle, thus producing a certain geometric formality, which is, however, relieved by the two extreme outer and larger figures in the foreground of SS. Bernardino and Bonaventura. The devotional expression in the faces of the saints postulates their complete unity of thought, and is by no means the least charm of this fine picture. The draperies are simple and massive, and coloured in deeply contrasting tints, but the olive-toned flesh-painting has not the richness and depth which is usually associated with the best Venetian colouring.

A somewhat similar arrangement of the figures is seen in the symmetrical composition of another large, and later, altar-piece by Alvise, No. 38, in the Berlin Museum. It was painted for a church at Belluno, and is now in an injured state, but has been one of the most highly-wrought, and perhaps the most carefully-studied composition of any work by this master. The figures are life-size, and the architectural features of the Virgin's throne and background are correct in their imposing classic design, where the perspective, both linear and aerial, are also unusually good. The Virgin's throne is placed in a deep recess, the soffit of which is arched and panelled,

and is carried on the well-proportioned piers and entablature, while above it springs the dome, part of which is seen in the picture. For nobility of design, proportion, and restraint in decoration it would be difficult to find its equal in the architectural backgrounds of Italian pictures. This altar-piece was evidently painted later than the Treviso work of 1480, probably four or five years, judging from the improved figure-drawing and broken and more natural arrangement of the drapery. On the right of the Virgin's throne are the SS. Mary Magdalene, Jerome, and Sebastian, and on the left, SS. Catherine of Alexandria, Peter and George. The last named is bareheaded, dressed in armour, and, holding a long spear, he looks out of the picture, standing in a natural and dignified attitude. This figure, with the opposite nude of S. Sebastian and the two female saints, are typically Venetian in character, and, in spite of the damage and restoration, they anticipate the art of Giorgione. There is another large, but much injured, altar-piece in the Berlin Museum, No. 1165, where the Virgin and Child are attended by four saints, and though darkened by varnishing and retouching, it is still harmonious in colour. It is a late work by Alvise.

In the Milanese Chapel of the Church of the Frari at Venice is his altar-piece of "St. Ambrose Enthroned, with Saints," which was designed by Alvise but left unfinished at his death in 1502, and afterwards was completed by his pupil, Marco Basaiti. The lower part of the composition, where St. Ambrose, a noble and seated

figure, is surrounded by eight saints admirably grouped around the throne, with Jerome and Sebastian standing at either side, on a lower level, is similar to the figure arrangement in the former mentioned works, and the splendid architectural design of the background apse has a similarity to that of the Berlin altar-pieces, but is not so imposing, though in regard to its masterly perspective it is equally as good. The dignity and unity of this fine work is marred by what amounts to be another picture introduced in the lunette space at the top. Apart from its subject, "The Coronation of the Virgin," it is too important in its treatment for its position, as it distracts the attention from the main composition below and only serves as a disturbing element of the general unity. This upper picture may have been an afterthought and was probably added by Basaiti, after the death of his master.

Alvise painted many smaller pictures of Madonna subjects and single figures of saints, among which is the "Madonna and Child," No. 1872, in the National Gallery, probably a work of 1486. The picture is remarkable for its strong contrasts of colour and also for its broad effect of light, which comes in from a window. The Virgin's drapery is unpleasantly angular in its folds, but this does not mar the effect of the general design, which is good and worthy of Alvise's powers. Belonging to this period are two panels with representations of elderly female saints, the "Saint Clare," in the Academy of Venice, and "The Saint with a

Palm," in the Vienna Academy. St. Clare is a half-length figure holding a book and a crucifix. The face is a powerful portrait of a woman of a convincingly strong character and of firm religious belief. His picture of "The Madonna and Child, with Angels," in the sacristy of the Redentore at Venice, is a simple and beautiful composition, and was for a long time ascribed to Giovanni Bellini. The Virgin, with a deeply thoughtful expression, her hands united in prayer, is adoring the Infant who sleeps on her lap, and on the parapet in front are two charming baby-angels looking upwards and playing on lutes. Across the picture and behind the Virgin's chair is stretched a green curtain. The colouring is rich and glowing, and the flesh-tints are carefully and even laboriously modelled.

For some years before 1488, the two brothers, Gentile and Giovanni Bellini, had been employed in the Sala del Gran Consiglio at Venice in the restoration of the old paintings on the walls, and also in the execution of works of their own designs. Anxious to share some of the patronage bestowed by the Signoria on the Bellini, and also to prove his own ability to the authorities, Alvise addressed them in a letter, which bears the date of July, 1488, offering "to devote himself, without return of payment or award, to the duty of producing a canvas in the 'Sala del Gran Consejo,' according to the method (oil painting) at present in use by the brothers Bellini," and says, "I ask no more for the said canvas than that I should be allowed the expenses of cloth and colours, as well as the wages of the journey-

men, in the manner that has been granted to the said Bellini." It will be seen from this extract of his letters that Alvise, like the Venetians of this time, was a practitioner in oil painting. His appeal to the Signoria was immediately granted, and he was entrusted to paint two subjects on canvas to replace some of the old frescoes which, in the previous century, had been painted by Guariento, Gentile da Fabriano, Pisano and others. It is recorded that the canvases furnished by Alvise Vivarini represented "Otho Promising to Mediate between Venice and Barbarossa," and that of "Barbarossa Receiving His Son," but unfortunately these works, with others of important historical interest, were destroyed in the fire which consumed the Council Chamber in 1577.

His picture of the "Resurrection," in the Church of San Giovanni in Bragora, Venice, was painted in 1498, and is an exceedingly fine example of figure draughtsmanship and correct anatomy. In the soft blending of the flesh tones, in the design and general painter-like qualities of the work, it is the forerunner of much that distinguishes Venetian painting from that of the other Italian schools. The risen Saviour, a noble figure, in a slightly advancing attitude, stands in the tomb, against the sky with a low horizon, triumphant and victorious over death, His right hand raised in blessing, and in His left He holds the fluttering banner of the Cross. In the lower left corner are two soldiers of the guard, who gaze upwards with astonishment.

Of quite another variety of work is his grandly-

designed figure of "Santa Giustina dei Borromei," in the Bagatti-Valsecchi Palace at Milan. Her figure is tall and of ample proportions, and her face, with its beautiful and distinguished features, is a long oval. In her right hand she holds a palm branch, and in her left a large book. The finely-designed and embroidered draperies are Mantegnesque in their folds and arrangement. On her head she wears a diadem of jewels and pearls, and her girdle, sleeve and mantle-clasps are ornamented with precious stones. This regal picture is a refined and forcible example of great decorative beauty.

Alvise painted many portraits, in which branch of his industry he was, as we have already mentioned, strongly influenced by the work of Antonello da Messina, in common with many other Venetians. His portraits, like those of Antonello, have a squareness and grandeur, and are treated in broad planes of light and shade, where the light predominates; the drawing is flexible and sinuous in the contours, with all the suppleness that we find in Antonello's work, so that it is not surprising that many portraits by Alvise have been hitherto ascribed to Antonello. We are indebted to Mr. B. Berenson for his discovery of several portraits, which were for a long time considered as the work of Antonello, but which he now, unreservedly, has placed to the credit of Alvise Vivarini.¹

There are three portraits by Alvise in the National Gallery, the most important being that

¹ B. Berenson, *Lorenzo Lotto*, pp. 84-94. G. Bell, 1907.

of "A Venetian Gentleman," No. 2672, a bust-portrait of a man with curly grey hair, bluish dress, and wearing a black cap. His powerful features denote a great vehemence of mind and strength of character. The flesh tones are of a dull orange colour. In his portraits the colour of the flesh varied, from yellowish ivory to orange and golden tones. The portrait of a youth, No. 2509, has thick, wavy, reddish hair, cut to the form of a fringe, almost touching his eyebrows. The features are regular and well formed, but slightly heavy. The great breadth of the planes of light and reticence of shadows would suggest that much of the original shading had been rubbed off.

Perhaps the finest of his portraits is that of a middle-aged man, No. 1519, in the Louvre, known as the portrait of "Bernardo di Salla." It is a strong and virile likeness, and is distinguished by its rich and warm-toned colouring. The portrait of a man feeding a hawk in the Windsor Collection is a work by Alvise, and is in many respects equal to the Louvre portrait.

Alvise Vivarini was one of the greatest masters of the fifteenth century, and was regarded so by the painters of his time. His pupils and followers were very numerous, and included such distinguished painters as Lorenzo Lotto, Cima, Crivelli, Montagna, Basaiti, Jacopo da Valenza, and Bonsignori.

CHAPTER VIII

PUPILS AND FOLLOWERS OF THE VIVARINI

MARCO BASAITI (*circa* 1470–1527). This painter was born in Friuli, and is said to have been of Greek parentage. Though a pupil and assistant of Alvise Vivarini, he was considerably influenced by the Bellini, and in a lesser degree by Palma Vecchio, and Carpaccio. He was one of the type of painters who cleverly adopted the manner and peculiarities of greater men, without absolutely copying them, and was alternately swayed by the force and example of his more powerful and more successful contemporaries. As a painter in the oil method, he produced many works, which are noted for their uniform vitreous-like technique that is, however, more opaque than clear, and the general colouring of his pictures is brilliant. The flesh-painting in his early works is cold and grey, but in his later pictures, as a rule, is of a warm bricky tone. Some of his works were so good that for a long time they were ascribed to Giovanni Bellini.

His two best works are the altar-pieces now in the Academy at Venice, namely, "Christ in the Garden," and "The Calling of the Sons of Zebedee," both painted in 1510. The latter picture is dramatic in its composition, but the

execution is dry, flat, and lifeless, while in the former, which is likely to have been painted after the other, there appears to be a great advance in Basaiti's drawing, colouring and treatment of light and shade. This altar-piece was painted for San Giobbe at Venice, and shows, through an arched opening in the centre of the landscape, the kneeling figure of Christ, who is receiving the cup from an angel on the right. Below is a group of sleeping disciples, the composition of which is very confused. The finest portions of the work are the representation of the two large figures of SS. Francis and Domenic, where the strong influence of G. Bellini is seen in the drawing, colouring, and general feeling. The work as a whole is more Bellinesque than any previous example from Basaiti's hand. An important and later picture by this master is the "Assumption," an altar-piece in S. Pietro Martire in Murano. The general composition is good, but the life-size figures are heavy and not of select types, and the draperies of the Virgin, and of the standing figures of the saints below, are superabundant and are not expressive of the human form underneath. The landscape background with its castellated buildings is very fine, and is the best part of the picture.

At different periods of his career Basaiti has produced an interesting series of panels having the subject of "S. Jerome," one of which is in the National Gallery, one in the Ashmolean Museum at Oxford, one in Mr. Benson's Collection, and another in the Giovanelli Palace, at Venice.

The first-mentioned one is chiefly interesting for its carefully-finished rocky landscape and distant view of a fortified city, which is said to represent Serravalle, the painter's native place in Friuli. The Oxford example is a clear and bright picture, where the saint is sitting on the left, in a rocky niche, reading from a book. The sunlit landscape with the river and distant town is Flemish in character.

The "Virgin and Child," No. 2499, of the National Gallery, is an early work of Basaiti. The Virgin who stands in front of a green curtain and landscape background is older in type than usual, and the Infant who stands on a marble ledge has a stiffly-drawn figure and attitude. More interesting is the other panel in this Gallery, the "Madonna of the Meadow," formerly ascribed to Bellini, where the Virgin is seated in a meadow, adoring the sleeping infant Christ, and in the background are many animals and birds.

There are some good examples of Basaiti's work in the Benson Collection, London, namely, the "Portrait of a Gentleman," a late work; "S. Jerome Beside a Pool"; the "Virgin and Child with Four Saints," a large and important work where the figures are a little more than half-length; this and the "Infant Bacchus" in the same collection were formerly assigned to G. Bellini.

FRANCISCO BONSIGNORI (1453-1519). This painter, also known as Francesco da Verona, was born at Verona, and in his early period was influenced by his townsman, Liberale da Verona.

After he had formed something of a style of his own he came, in 1487, to Venice, and studied under Bartolomeo and Alvise Vivarini. Some of his works also show the influence of Mantegna, and towards the end of his career he acquired a certain softness in his painting and colour, due to his study of Lorenzo da Costa's work. His painting is vigorous in the execution, and though his drawing is generally careful, yet in many instances the extremities of his figures are coarse and often clumsy, the backs of the hands, for example, often show deep and unpleasant furrows. His compositions, however, are not without a grandeur of conception which marks him as an artist of considerable power.

What is believed to be his earliest known work is a picture of the "Madonna with Saints," in the Church of S. Paolo at Verona. The Virgin, with the Infant, is seated in the centre, on the left is St. Anthony and on the right St. Mary Magdalene. St. Anthony, with his bell, in this work, is so very similar in drawing and pose to the same saint in Pisano's "St. Anthony and St. George," in the National Gallery, that Bonsignori must have been acquainted with this picture, or a drawing of it. The figures make three vertical masses, and behind them is a spacious sky with a low horizon, the whole composition being very simple, but of a monumental dignity. His earliest dated work is "The Madonna with the Sleeping Child," now in the Gallery at Verona, and was painted in 1483. In the same Gallery is his more important altar-piece, a "Madonna and

Child, with Four Saints," a fine work, and typically Vivarinesque in style.

About 1488 Bonsignori went to Mantua, where he was employed by the Gonzaga family, and here he came under the influence of Mantegna, and also of Lorenzo da Costa, the Ferrarese painter who was settled in Mantua about 1506. In Mantua Bonsignori was known as Francesco da Verona, where he was employed on the decoration of the new palace of Gonzaga, and in the Church of San Francesco in that city.

Bonsignori painted in tempera and also in oil, and in some instances he used both mediums in the same picture. The only example of his work we possess is the tempera portrait of a "Venetian Senator," No. 736, in the National Gallery. It is a strong and vigorous likeness of an elderly man in a red dress, which he painted in Venice, in 1487. An extremely fine work is his "Portrait of Vespiano Gonzaga." The face is smoothly painted, but the features are firm and powerful. The lips and neck are thick, the hair bushy, and on his head he wears a quaint conical cap. Many of his smaller works and portraits, mentioned by Vasari, which he painted at Mantua, are now missing, some being destroyed by fire and some carried off during the wars. Under the Mantegnesque influence his drawing of the figure became more precise and accurate, and he improved in anatomy and perspective, but his colouring became more cold and pale. Some of his later works are in the gallery of Mantua, among which is "Christ on the Way to

Calvary," and though the colouring is cold, the suffused character of the handling shows the influence of Lorenzo da Costa, and another large picture in this Gallery, the "Vision of Christ to the Muse Ozanna," showing the same influence, is painted in oil, the various figures being portraits.

His last work is the "Madonna and Saints," in the Church of SS. Nazzaro e Celso, at Verona, which he left unfinished, and was completed by the Veronese painter Giralamo dai Libri. Bon-signori had four brothers, all of whom were painters.

GIOVANNI BATTISTA CIMA (Giambattista) (1460–1517). This painter, also known as Cima da Conegliano, was born at Conegliano in Friuli. His first master was probably Bartolomeo Montagna, but he may be more properly considered as a pupil of Alvise Vivarini, for his work is more closely allied to the manner and style of this master than to any other of his contemporaries. In some respects he was also influenced by Giovanni Bellini.

Cima da Conegliano was one of the most important masters of the Venetian school, whose work shed a lustre on Venetian painting of the last decade of the fifteenth, and first of the sixteenth centuries. The drawing and proportion of his figures are careful and correct, and his draperies, though complicated, angular, and lacking in amplitude of folds, are arranged, as a rule, in harmony with the form of the figure they clothe. While it cannot be said he excelled as a

master of composition, nor of dramatic action, yet there is a dignity, simplicity, and much earnest feeling in his works, and his representations of saints and religious personages appear to have a profound restfulness of mind which is well expressed and revealed by their contemplative features.

As an exponent of Italian landscape painting Cima had few to equal him among his contemporaries. He represented the mountains, hills, crags, fertile plains, winding streams and castellated buildings of his native Friuli, with a delicateness of touch, and great breadth of treatment, and bathed them in an atmosphere of pearly grey. Most of his pictures are representations of the "Madonna and Child, with Saints," but he occasionally painted mythological subjects, such as his "Endymion," and the "Apollo and Marsyas," in the Parma Gallery, and the "Triumph of Bacchus and Ariadne," in the Poldi-Pezzoli Museum, at Milan.

In technical methods Cima excelled in the production of a smooth, metallic, or porcelain-like surface, especially in his flesh-painting, where the careful and solid manipulation recalls the technique of Flemish painting, and unlike Bellini and the later Venetians, he seldom, if ever, used glazings to assist in the modelling of his flesh-tints, the colour of which in his early work is of a translucent and pearly coolness, but in examples of his best period and later works it is more glowing and brilliant.

His earliest dated work is the "Virgin Between

"Two Saints," painted in 1489, and now in the Museum at Vicenza. Another very early work is the *ancona*, or polyptych, in the Church at Olera, near Bergamo, both of which are reminiscent of Montagna and Alvise Vivarini's work. His earliest works were executed in tempera, but he abandoned this medium for the oil method when he arrived in Venice, in 1490. One of his first efforts in oil painting is the very fine altar-piece of the "Glory of St. John the Baptist" which was painted for, and is still in, the Church of the Madonna dell' Orto in Bragora, Venice.

Cima can be best studied at the Academy at Venice and in the churches there. In the Brera, at Milan, he is represented by seven works. In the National Gallery, and other collections in London, there are eight of his pictures, and at Berlin four. In 1494 he painted one of his finest works, "The Baptism," for the Church of S. Giovanni in Bragora, Venice, and in the same church is his altar-piece, "Constantine and Helena," and a predella with three scenes from the "Legend of the Holy Cross." These works were commissioned in 1501 as companion pictures to the "Resurrection," a work already described, and was painted by Alvise Vivarini in 1498, all of which are to be seen in the second chapel of this church. Of the seven very fine examples in the Academy at Venice, the most important are, "Christ with SS. Magnus and Thomas," "Tobias and the Angel," and three Madonna pictures.

The "Nativity" in Santa Maria del Carmine, Venice, is a splendid example of Cima's vigorous light and shade and animated figures, and has one of his best landscape backgrounds. His pictures in the National Gallery are two Madonnas, the "Incredulity of Thomas," "S. Jerome," and the "Ecce Homo." The "Incredulity" picture is a large altar-piece, where Christ and eleven apostles are represented in a room lighted by two windows, through which a distant landscape is seen. It is a signed and dated work of 1504. The "Ecce Homo," is a fine Bellinesque study of the life-size head of Christ crowned with thorns. Two small pictures by Cima were added to the National Gallery Collection in 1910, "David and Jonathan," No. 2505, and the "Virgin and Child," No. 2506, being part of the Salting Bequest. In both pictures the landscape backgrounds have the castellated cities, which the painter was so fond of introducing into his works. A beautiful example is the "Holy Family," in Lord Brownlow's Collection at Ashbridge, and in the Wallace Gallery is a fine and strongly painted work, "St. Catherine," notable for its beautiful landscape background; and for the noble figure of the saint.

The Gallery at Parma contains, besides his mythological pictures, two of his important religious works, the altar-piece of the "Madonna with SS. Cosmas and Damian," and the "Madonna with SS. Michael and Augustin." Both of these are powerfully-executed works and very rich in their colouring. The landscape in the latter

work is bathed in sunlight, and in the distance is a ruined classical temple drawn in good perspective. In the former the grouping of the figures has the traditional formality. The Madonna sits enthroned in front of a semi-dome, the vault of which has a mosaic decoration, and on either side she is attended by saints. One of Cima's most impressive works is the "Madonna with S. Jerome and S. Louis," in the Vienna Gallery, which is distinguished for the great depth of its rich colouring, careful finish, and smooth execution. The "Presentation of the Virgin," No. 63, in the Dresden Gallery, is another fine example of harmonious and bright colouring. The composition has a spotty and scattered arrangement, in regard to the turbaned figures, but this is compensated for by the groups of finely-designed buildings in excellent perspective, and by the smiling landscape, with the deep blue mountains in the distance. In the same Gallery, No. 61, is a full-length figure of "The Saviour" standing in a landscape, a work which was formerly assigned to G. Bellini. Late works of this master are found in the Louvre Gallery, and in the Brera at Milan. In the latter Gallery is his last work, which he painted in 1516, the year previous to that of his death. Some of his Madonna pictures have been acquired in recent years by public and private galleries in the United States.

BARTOLOMEO MONTAGNA (1450 ?-1523). In all probability this painter was a pupil of Alvise Vivarini, but was influenced in turn by Giovanni

Bellini, Mantegna, Antonello da Messina and the Paduan sculptor, Bellano. It may be doubted that Montagna was a pupil of Alvise in the ordinary sense of the word, since they were contemporaries, but it is quite clear that he was a close follower of this master. A study and comparison of the more important altar-pieces of these two painters affords sufficient proof of the indebtedness of Montagna to Alvise, in regard to the general principles of design and composition, drawing and treatment of draperies, and construction of the architectural backgrounds, in all of which there is much similarity in their work. When this has been said it must also be conceded that while the figures in the compositions of Alvise, as, for example, in the Berlin altar-pieces, have a quiet and almost homely character, as if all of them were members of one family, on the other hand, Montagna's figures show more individuality, and have an air of a more solemn and rugged grandeur. This may be noticed in his early altar-piece of the "Madonna and Saints," in the Museo Civico at Vicenza, and to a still greater extent in his "Madonna Enthroned," in the Brera, Milan. In all these altar-pieces the Virgin is seated on an elevated throne, and a group of children, or music-making angels, are sitting on the steps below.

Though Montagna is considered as a painter of the School of Vicenza, his work is distinctly Venetian. The date of his birth is not exactly known, but his active period commenced about

1480, at Vicenza, where he resided during the greater part of his life. He visited Venice, Verona, and other cities in Northern Italy, where he studied the works of his contemporaries, and executed many commissions in Vicenza and the cities around it, and owing to his deserved popularity, his services were always in great request.

His early works were executed in tempera, and sometimes in a mixture of tempera and oil, but his chief and later work, like that of the Venetians, was painted exclusively in the oil medium. Like most of his contemporaries, he painted his early pictures in a pale or blond variety of colouring, but later, as he became more practised in the use of oil-colours, he adopted more ruddy, richer and softer schemes of colour, which he saw in Venetian painting.

Montagna painted many frescoes, but few of them are now in existence. In the refectory of the monastery at Praglia, near Padua, he executed a fresco of the "Crucifixion," where the figure of the Saviour on the Cross is well drawn and powerful in its realism. The Virgin and the other figures below have been repainted. This fresco was for a long time covered with white-wash, which has, however, been cleaned off, and the fresco removed to another place in the building.

In the Capella Proto, in the Duomo at Vicenza, there are some frescoes by Montagna, and a picture of the "Madonna with Saints," and in the Museo Civico of the same city are some of his

early works, namely, a "Madonna Enthroned, with Saints," and angels playing music, and "The Adoration of the Child," both painted in tempera and belonging to about 1480. In this Gallery there are also four others of his, a "Presentation in the Temple," and three Madonna pictures. One of the seventeen frescoes in the Hall of the Brotherhood of St. Anthony, in the Scuola del Santo, at Padua, representing the "Transferring of the Bones of St. Anthony," is assigned, as a late work, to Montagna. In the altar-niche of the Church of Santa Nazzaro e Celso Bartolomeo painted some now much-damaged frescoes, representing the history of S. Blaise, and in the right transept of this Church are two of his works on panels, which are figures of SS. John the Baptist, Benedict, Nazarius and Celsus.

In the Louvre Gallery Montagna is represented by three pictures, the "Madonna with St. John and the Magdalen," the "Ecce Homo," and the "Juvenile Trio," or three boys playing musical instruments. The National Gallery contains two of his works, one being a small picture of the "Madonna and Child," where the Virgin is represented half-length, in profile, against a black curtain, and praying over the sleeping Child, who is sitting on the window-sill in front. The other, No. 1696, is a small fresco painting on plaster taken from a wall, and represents the "Madonna and Child." The work is damaged in places, and the blue of the Virgin's mantle is almost gone, but the reds of her dress, and of

the hanging behind her, have kept their original colour fairly well. This fresco, formerly ascribed to G. Bellini, has been now assigned by Dr. Tancred Borenius to Montagna.

CARLO CRIVELLI. The dates of this painter's birth and death are not definitely known, and very little of his life-history. His work, however, bears the strongest evidences that he was indebted to Venetian masters, and more particularly to the Vivarini, for his early art education, and that he was strongly influenced by the Paduans. It is presumed that he was born about the year 1430, and died shortly after 1493, and was therefore an almost exact contemporary with Bartolomeo Vivarini, and more than likely was his fellow-pupil in the studio of Antonio Murano, the elder brother of Bartolomeo. Judging from his early works he, like Bartolomeo, was captivated with Paduan art, first by the lesser Paduans, but in his later work by the more powerful realism, and more refined style of Mantegna; yet in spite of these influences his work always shows a unique and intense individuality, for he was one of the most earnest, virile, and original artists among the Venetians of his time. During the first half of his life he lived at Venice, but having got into trouble in 1457, through some love affair, he, after spending six months in prison, left Venice, and retired to the distant Marches of Ancona, where for many years he was engaged in painting altar-pieces for the churches of the district. He settled at Ascoli in 1468, and received numerous com-

missions for altar-pieces, many of which were very large, having a great number of panels set in richly carved and gilt framework, and known as *ancone*. His earliest-dated work is the polyptych of 1468, which he painted for S. Silvestro at Massa Fermana, and is now in the Municipio there. He left the Marches about 1473, and went to Camerino in Umbria, where he painted the large altar-piece, the "Madonna and Saints," of the Brera, Milan, in 1482.

In his long exile from his native Venice he never forgot the City of the Lagoons, for with evident pride he desired first, and always, to be remembered as a Venetian, when he signed almost every work, "*Carolus Crivellus Venetus*," or with similar inscriptions. In his technical methods he kept strictly to the old system of tempera painting, in the use and manipulation of which he was not excelled by any artist of his time, if we except Mantegna. He had a sound knowledge of the chemical constituents of his pigments and mediums, and of the methods of their application, and of the preparation of his panel grounds, for, generally speaking, his works have stood the test of time better than the majority of either tempera or oil paintings of the fifteenth century. With the few exceptions—injury to his works caused by accident, bad treatment, or neglect—they have still kept their original bright colouring, deepened, however, by varnishing and mellowed by time. In his early works he followed the practice of the Muranese in adopting their methods of embossing the salient parts of accessories, and embroidered

patterns, using gold, and in imitating precious stones, thus seeking to make a rich piece of decoration of the whole work. The flesh-painting and other unrelieved portions of his pictures were, by contrast, unduly flat in appearance owing to a reticence or even an absence of shadows, and where he did any shading in his early and later pictures he adopted the method of hatching his shadow-tints in lines in one direction over a previous solid tempera impasto, a manner of execution which produced a monotonous effect, especially in his larger works. Some of his smaller works are painted more direct, in clear, bright tones, and carefully finished with an ivory-like texture.

His fondness for decorative accessories, such as heavy swags or festoons of fruit, foliage, and flowers with birds perched on them, masks, medallions, parti-coloured marbles and background-draperies was the outcome of the Paduan influence, and led him to give almost as much prominence to these features as to the human and divine personages in his compositions. This applies more particularly to his early work, for as his powers increased he gave more attention to the human figure in his pictures and less to the accessories. Though unequal as an artist, as he was often weak in his drawing, giving thin and badly-jointed limbs to his figures, and often bitter and grimacing expressions, yet he was always sincere, for sincerity rather than affectation is the hall-mark of Crivelli's art.

At times he could be intensely dramatic in the conception of his subject, and often in the same

picture may be seen a curious mixture of courtly dignity, pathos, fierceness, and playfulness. His renderings of grief are almost painful in their uncompromising realism, just stopping short of caricature. Apart from these characteristics of his works, the pictures of this most earnest artist are fine examples of decorative beauty, due to the bright and harmonious colouring, and extreme richness of their ornate accessories.

Any notice of Crivelli's work would be very incomplete without some reference to the numerous *Pietas* he painted from time to time. The *Pieta* was a subject that specially appealed to him, and in which he never failed to express deep pathos in his representation of the dead body of our Lord, eagerness of attitude and intense grief in the Virgin, a sorrowful and wailing St. John, and a calmer, yet not less convincing, sorrow in the expression of the Magdalen. His *Pietas* are usually compactly designed compositions of four half-length figures with the body of the Saviour as the central one, except in the case of the example formerly in the Panciaticchi Collection at Florence, a mature work of 1485, but now in the Fine Arts Museum at Boston, U.S.A., in which the body of Christ is represented as a full-length figure. In the Metropolitan Museum of New York, there is another of Crivelli's masterly *Pietas*, an early work of 1473, and another is in the possession of Mr. J. G. Johnson of Philadelphia, and lastly, there is an early example in the Vatican Gallery.

A good example of his early Madonna

pictures is the "Virgin and Child," now in the Museum at Verona, No. 351. The Virgin has a quiet and dignified expression, but her hands, and also the figure of the Child, are ill-formed, and crude in drawing. Small angels on the right and left bear the instruments of the Passion, and other angels above are playing on musical instruments. Beyond the architectural setting is the distant landscape, and a very heavy festoon of fruit depends behind the figure of the Virgin. This, with the other accessories, are out of scale, and overpower the figures. The whole composition is strongly Paduan, and typical of Crivelli's early work.

There is no city in the world where this master's work can be so well studied as in London and the district, where there are about twenty authentic examples of his paintings, and eight of the finest are in the National Gallery. His earliest work extant is thought to be the "Madonna Enthroned" of Sir F. Cook's Collection at Richmond. Other early works are the "Madonna" and the "Resurrection" in the Northbrook Collection, which have probably been painted between 1468 and 1470. In the Benson Collection there is a signed and dated picture, 1472, of the "Madonna" by this master.

Among the fine examples of Crivelli's work in the National Gallery is the very large polyp-tych, known as the "Demidoff altar-piece," consisting of thirteen compartments, arranged in three tiers. The lower tier has five panels, containing life-size figures of saints, the central one

having "The Virgin Enthroned." This lower tier, together with the middle one consisting of four panels, each with half-length figures of saints, formerly adorned the Church of San Domenico at Ascoli as an altar-piece, signed and dated, 1476. The third and upper tier of four panels has small full-length figures of "S. Michael and the Dragon," and "SS. Lucy, Jerome and Peter, martyr." This tier was added to the lower ones by Cardinal Zelāda at Rome, when the various portions came into his possession, shortly after 1790. It was acquired by Prince Anatole de Demidoff in 1852, who then placed it in his private chapel at San Donato, near Florence, after he had its present rich frame^v made for it. This great work is a fine example of Crivelli's rich colouring and masterly tempera painting. The backgrounds of the panels are in gold, and there is a profusion of gilded gesso-relief ornamentation. This Gallery also contains his very large and well-known picture of the "Annunciation," No. 739, which was painted at Ascoli in 1486. It is an admirable illustration of the painter's extreme fondness for elaborate architectural decoration, and natural history accessories, and at the same time it forms a connecting-link between Venetian and Paduan painting. The scene is the interior of a courtyard, and through the opening of the door the kneeling Virgin looks through the grated window from her chamber in the rich mansion at the kneeling Angel of the Annunciation, who is accompanied by S. Emidius, the boy patron

saint of Ascoli, holding a model of the city in his hands. The façades and galleries of the buildings are richly ornamented, which, together with a peacock and other birds in cages and in the free air, as well as flowers growing in pots and tapestry hangings, provide a great wealth of decoration that renders the figures of a secondary importance in the composition. The picture of the "Madonna and Child, with SS. Francis and Sebastian" in this Gallery, No. 7241, is another large example of Crivelli's work, also known as the "Madonna della Rondine." This altar-piece has a predella, with five subjects. The Madonna wears a very sumptuous dress, adorned with many rich jewels. S. Sebastian is painted in the dress of a knight. This work was painted in 1491, the year after he received his knighthood. Here also is the "Immaculate Conception," No. 906, an example of rich decoration, painted in 1492. The Virgin, standing in a marble niche, wears a mantle of blue and gold, and two angels with a scroll hold a crown over her head, and on her right and left are glass and majolica vases, holding lilies, roses and carnations, all against a background of gold.

Crivelli had the honour of knighthood (*Cavaliere*) bestowed upon him, by Prince Ferdinand of Capua, at Ascoli in 1490, for his "fidelity and devotion to the town," at this time of the turbulence and insurrection in the city.

The painter Vittorio Crivelli who was related to Carlo, was one of his pupils, and may have been his younger brother. He was a mediocre

imitator of the greater Crivelli, and is said to have painted many altar-pieces, but little, if anything, he has done is in existence. Pietro Alammano, an Austrian by birth, was better known as a pupil of Crivelli, but his work was an inferior imitation of his master's. Some examples of his work are to be found in the churches, and in the Communal Gallery at Ascoli, bearing the dates of 1488 and 1489. He is known to have been in active practice from 1471 to 1495.

CHAPTER IX

ANTONELLO DA MESSINA

ANTONELLO DI GIOVANNI DEGLI ANTONI, better known as Antonello da Messina, was born at Messina in 1430 and died in 1479. Owing to the circumstances of his having lived and worked for some years in Venice he has been sometimes classed as a painter of the Venetian School, though he began and continued for the greater part of his life to work in the manner and spirit of the Netherlandish School. His first masters were likely to have been some Flemish painters, who had lived and worked in Messina about the middle period of the fifteenth century.

The statement made by Vasari and others, that Antonello went to Flanders to learn the "new method" of painting in oils from Jan van Eyck, cannot be accepted, as it is now proved that Van Eyck died in 1441, and at that time Antonello was a boy of eleven years of age. It is quite possible, however, that he did go to Flanders some time after the death of Van Eyck in order to pursue his study of Flemish art, and when there he acquired further information and practice in the methods of painting in oil.

In the extreme south of Italy, including Naples and Sicily, there were practically no

native painters of importance until the advent of Antonello. It was owing to this dearth of native talent that the rulers of the Southern Countries invited such masters as Giotto from Florence, Cavallini from Rome, and Simone Martini from Siena, to execute various commissions in Naples and the neighbourhood, and it is known that in the fifteenth century an extensive trade in the supply of Flemish pictures was carried on between the ports of Flanders and Southern Italy.

During the second half of the fifteenth century Messina was visited by many Flemish and North Italian painters, and the native Sicilian artists were not only strongly influenced by the work of these northern painters, but they also made journeys to Flanders and Northern Italy to improve their knowledge of painting. Two Sicilian painters of this period, besides Antonello, whose works show Flemish and Italian influences were Tomaso di Vigilia and Antonio da Saliba, nephew of Antonello, who are represented in the museum and churches at Palermo, Messina, and other places in Sicily, by examples of frescoes and pictures, but Antonello was by far the most distinguished Sicilian master of his time.

The composition, colouring and technical methods of his earlier pictures and portraits are distinctly Flemish in feeling and style, but during, and after, his visit to Venice in 1475 he naturally became susceptible to certain Venetian influences, when he came into contact with the Vivarini, the Bellini, and in some degree with

the work of the great Paduan master, Mantegna. But, however much he may have been indebted to the Venetian and Northern Italian painters of his time he repaid his obligations with a generous interest, for the painters of Venice were much more influenced by the fresh and powerful work of the great Sicilian than he was by contemporary Venetian painting.

In one branch of art, that of portrait-painting, perhaps more than in any other, the power of Antonello's realistic work was felt and ungrudgingly admitted by the Venetians. His portraits of men are remarkable for their force, and intensely vital expression, which he invariably gave to the faces of his sitters, whose minds and characters have been revealed to us by the powerful realism of his drawing and painting. His virile and convincing manner in portrait technique was a revelation to the Venetian artists of his time, who speedily came under his spell. He laid the foundations of modern portrait-painting in Venice, where he influenced the Vivarini, the Bellini, and many others. Even the finest achievements of Giorgione and Titian in this branch of art were made possible by the earlier portrait work of the great Sicilian.

In his searching drawing of such features as the eyes and mouth, and in his broad treatment of the planes of light and shade in portraiture, we are reminded of Holbein's best work, for there is much in common in the portraits by each of these masters; both had the same sincerity of aim, and both shared the same ideals in the

striving for an uncompromising accuracy of a dispassionate representation. Further, it may be said that the technique common to both of these painters was a firm and unbroken outline or contour, which enclosed the broad planes of the completely fused modelling. This system was adopted by Giovanni Bellini and some other Venetian painters in their early efforts at painting in oil, when they were first influenced by Antonello, but they gradually developed a more broken outline, and added atmosphere, which more and more became one of the great characteristics of Venetian painting in the fifteenth and sixteenth centuries. His portraits are characterised by a squareness and dignity, owing to a broad effect of light and shade, where, as in the work of Piero della Francesca, the light predominates, while the firm and searching drawing of the contours in no way lessens their sinuous and flexible character. The general outline of Antonello's heads and busts usually circumscribes a simple and very compact conical-shaped mass; this, together with the polished, yet carefully modelled method of his painting, imparts to his portraits a certain sculpturesque effect, more plastic than pictorial, and in some measure a result of the Flemish influence on his work.

From the documentary information which exists in regard to the life and work of Antonello, and also from the dates on his signed pictures, we are enabled to fix the most fruitful time of his career as the period between 1465 and 1478, and the most important of his authentic works,

which are still in existence, were painted during the last six or seven years of his life. He died at Messina in February 1479, at the age of forty-nine.

He seemed to have spent the greater part of his working years away from Messina, travelling through Italy from south to north, and probably revisited his native city in 1472, returning to execute various commissions for portraits, Madonna-pictures and altar-pieces.

The earliest signed work of this master which we possess in England is the small picture of "The Saviour," No. 673, of the National Gallery. It was painted at Naples or Messina and bears the date of 1465 on the creased *cartellino*, usually adopted by him on the pictures which bear his name and date. Christ is here represented in half-figure, solemn in features, with His right hand upraised in the act of blessing or teaching, and wears a crimson tunic, over which is other drapery of a dark blue colour. The background is brownish-green.

In the year 1473 Antonello painted the Messina polyptych, which has the subjects of "The Madonna Enthroned, with SS. Gregory and Benedict," and "The Annunciation." This work is now in the Messina Museum. In the following year, 1474, he painted the picture known as the Syracuse "Annunciation." This fine, though now much-damaged work, has only recently been rediscovered, and is an authentic work by Antonello. It was preserved, and practically hidden for many years in the old hill town of Palazzolo

Acréide in Sicily, and has been lately removed to the more accessible museum at Syracuse. In shape it is exactly square, and shows the interior of a room or gallery, with windows at the back, and is unequally divided by a round column placed in the foreground, on the left of which, in the larger space, the Virgin appears seated before a desk, on which lies an open book, while opposite to her, in the smaller space, the Angel of the Annunciation kneels, and with uplifted hand delivers the divine message. The composition is remarkable for its unity of decorative line and pattern, as well as for the happy combination of Flemish and Italian details. The capital of the column and the cornice above are classic in design, the reading-desk and ornate nimbi are gothic, while the drapery of the Virgin and wings of the angel are distinctly Flemish in style and feeling.

It is known, and also confirmed by the dates on his works, that Antonello was living in Venice during the years 1475-76. His important picture of "The Crucifixion," of the Antwerp Museum, is signed and dated 1475, but it is more than likely that he designed this picture when he was in Messina and finished it at Venice immediately after his arrival in this city, for there is little, if any, Venetian or Italian influence in this work. The background landscape is Sicilian in character, where the Straits of Messina appear in the distance, and the stony foreground with its skulls is a veritable Golgotha. The head of the crucified Saviour is noble in its realism, and in its roundness



G. H. Phot.

THE CRUCIFIXION. ROYAL MUSEUM, ANTWERP: ANTONELLO DA MESSINA

and fullness is an unusual contrast to the attenuated body and limbs. Another great contrast is seen in the passive and rigid body of the crucified malefactor on the left with the writhing posture of the other on the right. Antonello has seldom designed and painted a finer figure than that of the mother of Christ, who is seated below on the left, and this figure is more Flemish in style and feeling than any other in the work. In the cast of her drapery, with its angularity in the numerous folds, we are strongly reminded of the draperies in the works of the Flemish painters, such as Rogier van der Weyden and Dirk Bouts. Black-and-white reproductions of this picture emphasise the somewhat spotty effect of the composition, that is not nearly so apparent in the original, where the fine Flemish clearness and transparency of the colouring unite the various details in a general harmonious breadth.

Antonello's work executed during his visit to Venice in 1475-76, and afterwards, became less Flemish in style, not only in regard to his figure-painting but also in respect to the architecture of his backgrounds which became less gothic and more of a classic, or renaissance type, when he came in contact with the Bellini, and hardly less effectual influence of Mantegna.

Possibly to his Venetian period, but hardly later, belongs the small picture of "S. Jerome in his Study," of the National Gallery. There is a pronounced symmetry and orderliness in the design of the late gothic architectural interior

in which the saint is seated before a desk, on a raised platform, and represented in profile to the left. The careful draughtsmanship, execution, and light-and-shade effect remind us of the best work of Van Eyck and Memling, and it is in no way surprising that this picture was formerly ascribed to both of these Flemish painters. The noble figure of Jerome, however, in its easy and restful repose is more Italian than Flemish in conception and feeling, so that in the work as a whole we have a picture from the hand of a master whose early education was Flemish, but who was gradually becoming influenced by the work of the Northern Italians. The technical method of the painting, with its smooth texture and transparency of tones, is such as we should expect in a veritable example of Antonello's work.

His great impressive picture of "S. Sebastian," in the Dresden Gallery, is perhaps the finest of all his works. In this picture we see more of the Mantegnesque influence than in any other from the hand of Antonello. The colossal and noble figure of Sebastian in pose and conception is Mantegnesque, but is without the uncompromising austerity of Mantegna's work. The drawing is more supple in the contours of the figure, and in the modelling of the flesh-tones there is more softness and delicacy, more of the Bellinesque *morbidezza*, a quality which is almost entirely absent in the work of the Paduan School. The finely-designed architecture of the background is drawn in correct perspective, the little

figures of the background, especially the foreshortened figure of the soldier lying on the ground to the left, and even the little puffy clouds in the sky are all strongly reminiscent of Mantegna. The general scheme and tone of the colouring is light and cool, this together with the Mantegnesque feeling in the design suggest that it is one of the later of Antonello's works. There is another version of Antonello's "S. Sebastian" in the Lochis Gallery at Bergamo.

Among the list of Antonello's portraits may be mentioned the three in the Berlin Gallery, the earliest of which was painted in 1474 and the two others some years later. All of them are fine examples of a strong and dignified realism. In the National Gallery his "Portrait of a Young Man," is said to be that of himself. In this work the face is clean-shaven, and is of a strong and vehement expression. The hair is short under his red cap, he wears a brown-coloured tunic and around his neck appears the white edge of his under-garments. Two portraits by him are at Milan, one in the Museo Civico of a "Man Wearing a Wreath," and the other is in the Trivulzio Collection in that city. Another "Portrait of a Man" is preserved in the Giovanelli Collection at Venice. Two portraits of young men, which are very fine examples of Antonello's work are now in the United States, one of them in the Metropolitan Museum of New York, and the other has found a home in the Johnson Collection at Philadelphia.

There are few, if any, authentic portraits of

women by Antonello, unless we place in this category the various idealised heads, busts, or full-length figures of the Virgin which have been lately rediscovered and ascribed to him, all of which have a deep thoughtful or pensive expression, and a similar regularity in regard to the features and oval of the face to that generally found in the faces of his male portraits and figures. Among the examples of his female heads are the two half-lengths or busts of the "Virgin Annunciate," one of which is at Palermo, and the other in the Munich Gallery. In each of these pictures the Virgin appears behind a table or desk on which is an open book. The pensive features, and also the hands, are well drawn, and in each example the Virgin's mantle covers the head and ears, closely framing the face and neck and meeting at the centre of the breast, so that the compact mass against the flat and simple background in each case produces a sculpturesque effect. In both his male and female heads Antonello showed his fondness for the sloping lines of drapery falling from the head and uniting the head with the shoulders so as to form a compact mass. Antonello, like Piero della Francesca, was a master of mass effects rather than of line, and in this respect these two painters afford a most decided contrast in methods to such artists as Mantegna, Botticelli and Dürer, to whom the beauty of line made a strong appeal and was indeed the chief aim and foundation of their art. There is an exceptional grandeur of design in the "*Pieta*" of the Correr Museum, Venice,

a work now ascribed to Antonello, where the body of Christ is supported on the tomb by three mourning angels with Flemish-like pointed wings. In style and general feeling, however, this fine composition has more of the Venetian influence than any other example of the Sicilian's works. Unfortunately it is now in a much-damaged state.

Considerable interest is attached to the picture of "The Madonna and Child" in the collection of Mr. Robert Benson, of London. There is a Mantegnesque compactness and dignity in the general composition, but nothing of the Paduan austerity; on the contrary, there is a soft and tender charm in the thoughtful face of the Virgin, and a confiding expression and attitude on the part of the Divine Infant as He clings round the neck of His mother with His right hand in her bosom. The broad and simple folds of the drapery, together with the other features of the work, afford proofs of its strong Antonellesque origin. It has been for a long time ascribed to Marcello Fogolino, a second-rate artist of the Vicentine School, who was probably a native of Vicenza, and worked during the first half of the sixteenth century in many places in the northern provinces of Italy, visiting and finding employment in Pordenone, Trent, Udine, etc. The Benson "Madonna," however, far surpasses in design, style and workmanship, anything that is known from the hand of Fogolino, and has so many of the best qualities of the School of Antonello that Mr. B. Berenson, with good reasons,

has no hesitation in ascribing this picture as an authentic work by Antonello himself.¹

In the fifteenth century many Flemish pictures found their way to Sicily and Naples, as well as many Spanish pictures which were almost as Flemish in style as the imported pictures that came direct from Flanders, for Spanish painting of that time was very Flemish in style. In the Naples Museum and in the churches of south Italy there are still many examples of Flemish art of this period, a few of them by excellent but nameless artists, also a great many more that are only indifferent productions, some of which had been exported from Flanders and Spain, and some are the works of native assistants or journeymen, who were employed by Flemish and Spanish painters who had come to visit and carry on their business in Naples and Sicily.

It was in this atmosphere of Flemish art, which had impregnated the south of Europe, that Antonello was born and nurtured, and under such circumstances it is not surprising that he was so early and so strongly influenced by the Flemish school of painting.

¹ B. Berenson, *Study and Criticism of Italian Art*, pp. 81-97 (Third Series).

INDEX

- ABATE, Niccolò del, 223
 Alammano, Pietro, 288
 Albertinelli, Mariotto, 119, 120,
 123, 125, 129-133
 Alemanus (d'Alamagna), Giovanni,
 251, 252, 253
 Allori, Alessandro, 186
 "Amico di Sandro," 34, 35
 Angelico, Fra, 1, 2
 Ariosto, 244

 Baldovinetti, Alessio, 15, 57, 58
 "Baptism of Christ," Verrocchio,
 18, 19
 ———, Piero della Francesca,
 63
 Basaiti, Marco, 266-268
 Bellini, The, 228, 229
 ———, Jacopo, 233, 235, 247
 ———, Gentile, 262
 ———, Giovanni, 257, 262, 266
 Berenson, B., 20, 34, 46, 195, 196,
 264, 297
 Bertaldo, 151
 Boethius, 204
 Bonsignori, Francesco, 269, 271
 Borenius, Dr. Tancred, 279
 Botticelli, Sandro, 21-35
 ———, ———, Madonna pictures, 28-
 30
 ———, ———, "Nativity," 27-28
 ———, ———, "Primavera," 25
 Bouts, Dirk, 293
 Bramante, 178, 209
 Bronzino (Angelo Allori), 184-186
 Bugiardini, 133-134

 Campo Santo, Pisa, 7
 Caponibus, Raphael de, 45-46
 Carli, Raffaello di, 45-46
 Cartoons, tapestry, 217-218

 Cima, Giovanni Battista, or Cima
 da Conegliano, 271-275
 Colleoni Monument, 18
 Cosimo, Piero di, 13-15
 Costa, Lorenzo da, 239, 241
 Credi, Lorenzo di, 17, 113-119
 Crivelli, Carlo, 279-285
 ———, Vittorio, 285-286
 Cruttwell, M., 20

 Dante, 32, 173, 192, 204
 "Dispute on the Holy Sacra-
 ment," 206-207
Divina Commedia, 32-33
 Donatello, 122, 123, 222, 227, 234
 Donato, 246, 249
 Drapery drawings, Da Vinci, 93-94
 Dürer, 296

 Ercole di Roberti Grandi, 244
 Eremitani Chapel, 229, 233
 Eyck, Van, 294

 Fabriano, Gentile da, 246, 247, 263
 Ferrari, Gaudenzio, 112-113
 Fiore, Jacobello del, 246, 247, 248
 Fogolino, Marcello, 297
 Forlì, Melozzo di, 66-70, 188
 Francesca, Piero della, 56-66, 188,
 290
 Fra Bartolommeo della Porta,
 119-129
 Franciabigio, 134-140, 141
 Frescoes, S. Maria Novella, 51, 53
 ———, Duomo of Orvieto, 85-89
 ———, Sistine Chapel, 159-168, 172-
 174
 ———, Santissima Annunziata, 142-
 145

 Garbo, Raffaellino del, 45-46

- Ghirlandaio, Domenico, 46-55
 —, Ridolfo, 55
 —, David, 51, 55
 —, Benedetto, 55
 Giambono, Michele, 246, 249-250
 Giusto d'Andrea, 10, 11
 Gozzoli, Benozzo, 1-9
 Granacci, Francesco, 151
 Guariento, 263

 Holbein, 289
 Horace, 208

 Isabella d'Este, 223, 238-239, 245
 Ingegno (Andrea di Luigi), 189
 Ingres, 197

 "Judith," Dublin, 230
 —, Uffizi, 231
 —, Pembroke, 231, 232

 Iacertius, Diogenes, book of, 204 1
 Landscape drawing and painting,
 94-97
 Lanzi, 247
 Leighton, Lord, 167
 Leopardi, Alessandro, 18
 Libri, Giralamo dei, 271
 Lippi, Filippino, 35-45
 Luini, Bernardino, 109-112

 Macchiavelli, Zenobi, 9, 10
 Madonna pictures, Fra Lippi, 29
 — — —, Botticelli, 29, 30
 — — —, Perugino, 29
 — — —, Raffaele, 196-197, 201-
 202, 218
 Mainardi, Bastiano, 51, 55
 Mantegna, Andrea, 225, 226-244,
 279
 —, Francesco, 245
 Masaccio, 196
 Matteo di Giovanni, 58, 63
 Melzi, Francesco, 108, 109
 Memling, 294
 Messina, Antonello da, 257, 264,
 287-208
 Michelangelo Buonarroti, 150-179
 "Mona Lisa," 97, 107-108
 Montagna, Bartolomeo, 275-279
 "Moses," statue of, 159
 Murano, Antonio da, 251-254

 Negroponte, Antonio da, 246, 248-
 249

 Oggiono, Marco d', 104
 Oil painting, 57, 58, 98
 Orvieto, cathedral of, 79

 Palazzo del Tè, 222
 Palmezzano, Marco, 70-74
 "Parnassus," The, 207-208
 Passavant, 215
 Penni, Francesco, 211, 212, 218,
 220, 221
 Perugino (Pietro Vannucci), 188-
 190, 193, 194, 195, 241
 Peruzzi, 225
 Pesselli, The, 1
 Petrarch, 204, 208, 228, 229
 Pindar, 208
 Pinturicchio, 188-189
 Piombo, Sebastian del, 176,
 178
 Pisano (Pisanello), Antonio, 246,
 247, 263
 Pisano, Niccolò, 225
 Pizzolo, Niccolò, 234
 Pollaiuolo, Antonio, 16
 Pontormo, 179-184

 Raffaello Sanzio of Urbino, 187-
 221
 Riccardi, Palazzo frescoes, 7, 8
 Richelieu, Cardinal, 242
 Romano, Giulio, 192, 211, 212,
 221-223, 225
 Rosselli, Cosimo, 11, 12
 Rosso, Fiorentino, 178
 Rubens, 244
 Ruskin, 18

 Salai, Andrea, 109
 Saliba, Antonio da, 288
 San Gallo, 178, 196
 San Lorenzo, monuments in, 168-
 171
 Santi, Giovanni, 74-79
 Sappho, 208
 Sarto, Andrea del, 140-149
 Savonarola, 27, 28, 32, 112
 "School of Athens," 208-209
 Sesto, Cesare da, 109
 Signorelli, Luca, 79-90

- Sistine Chapel, 159-168
 Spagna, Io (Giovanni di Pietro),
 189, 194-195
Sposalizio, Brera, 194
 —, Caen, 194-195
 Strozzi, Battista, 170

 Traini, Francesco, 204
 "Triumph of Galatea," 212-213
 "Triumph of Julius Caesar," 237-
 238, 244
 Tura, Cosimo, 244

 Uccello, Paolo, 227 •
 Udine, Giovanni da, 212, 221
 University of Padua, 228

 Vaga, Perina del, 206, 221
 Vasari, 126, 145, 183
 Veneziano, Domenico, 58
 Verrocchio, Andrea, 15-20
 Vespucchi, Amerigo, 49
 Vigilia, Tomaso di, 288
 Villa Madama, 222
 Vinci, Leonardo da, 16, 91-109
 "Virgin of the Rocks," 101-102
 Vite, Timoteo, 188, 213
 Vivarini, Bartolomeo da, 254-257
 —, Alvise (Luigi), 257-265

 Wax models by Michelangelo, 171-
 172
 Weyden, Rogier van der, 293

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